

# MUSICAL AMERICA

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## CHARLTON ANSWERS ATTACK ON STRANSKY

### Berlin Criticism of New Philharmonic Director Attributed to "Sour Grapes"

Recent cable reports from Berlin bring news of a vicious attack on Joseph Stransky, director-elect of the New York Philharmonic Orchestra, and the so-called "Committee of controlling and paying ladies" of that society.

The article in question, which appeared in an artistic review called *Pan*, concerns itself with the question of Mr. Stransky's reputed wealth and support of the Blüthner Orchestra, of which he is conductor, with the tendency of this supposed financial support to disarm newspaper criticism, with a vaguely specified shortcoming in his ability as a conductor, with the committee of the Philharmonic because of its presumption in engaging a conductor without consulting Richard Strauss or the newspaper critics in general, and with the reported salary which Mr. Stransky is to receive.

The article, in full, reads:

"The newspapers which have made the simple announcement of Stransky's engagement do not know how it came about. That shall now be told here. Nobody denies Stransky's rich resources—at least his cash resources.

"He ranks as a distinguished dilettante. His endeavors have been supported by the Blüthner Orchestra (an organization which Stransky has conducted in Berlin for the past two years), but the Blüthner Orchestra has been still more strongly supported by him.

"He was, perhaps, a good conductor. He was certainly a conductor who, in the Venetian sense, is 'good' for so and so. And so much sacrifice, not only of his person but of his money, has created comprehensively lenient feelings for him—a man who was so valuable for the founders of the orchestra that he was immune from even the most honorable criticism.

"In consequence of this mistake the controlling and paying ladies of the New York Philharmonic Society cast their eyes upon the conductor who is understood to have been recommended by a German-American, August Spanuth, a former New York critic, now resident in Berlin.

"Richard Strauss recommended Kapellmeister Brecher, of Hamburg; Mahler had recommended Oscar Fried, of Berlin; a third candidate was Brun Walther, a Viennese.

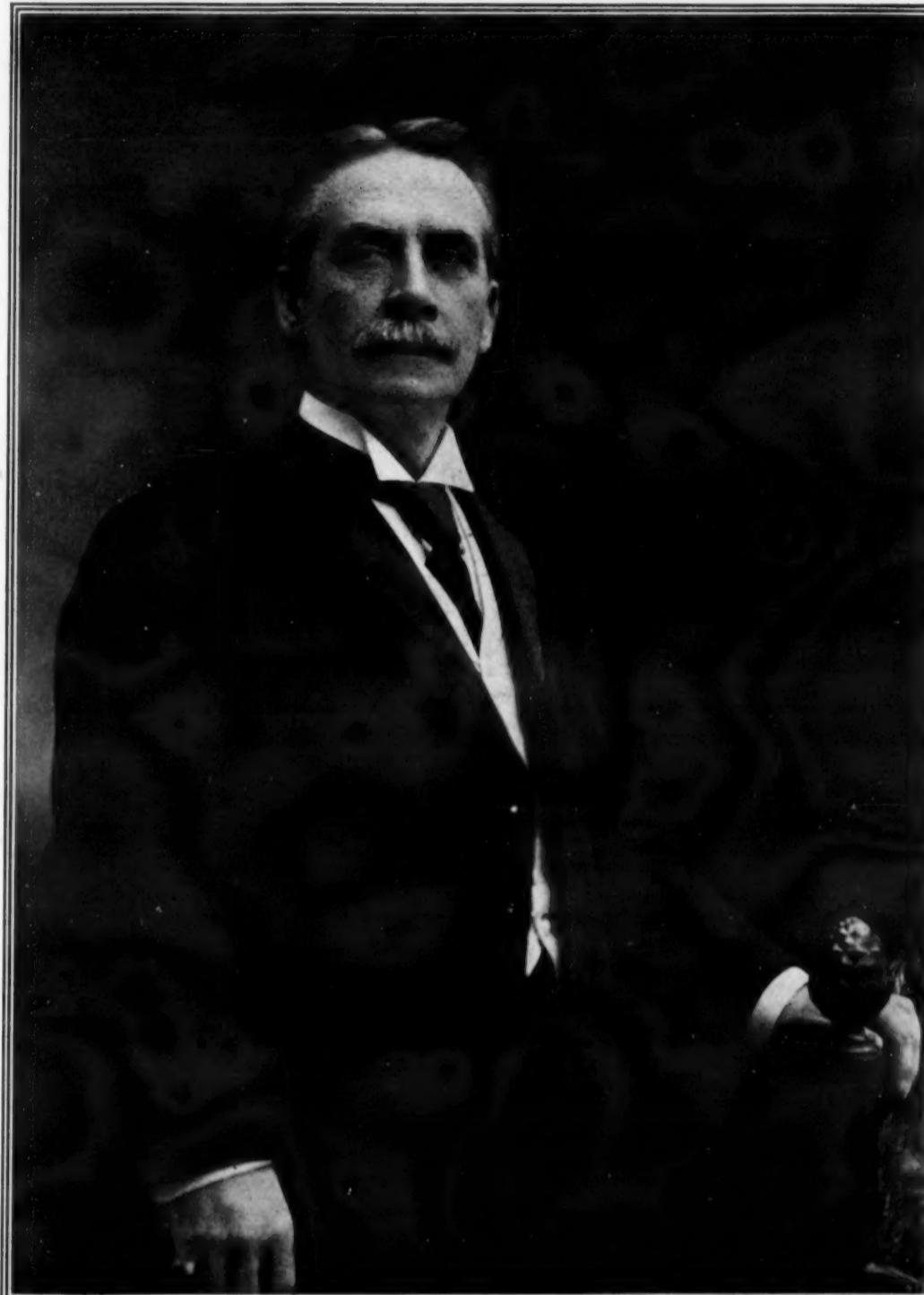
"These men are all distinguished conductors and genuine musicians, but Stransky got the job.

"Two members of the orchestra crossed the ocean with a power of attorney from the millionaire ladies, and, having paid Mahler \$30,000 for ninety concerts in six months, they secured the promise of the 'Diadichi' to give ninety concerts for \$10,000.

"Economy is welcome even in New York, so Europe can continue to call Brecher, Fried and Walther its own."

Speaking for the Philharmonic committee, Loudon Charlton, the manager of the orchestra, said to *MUSICAL AMERICA* this week:

"When it became apparent that Mr. Mahler was not available for another year for the Philharmonic the problem as to who was to succeed him became paramount. In place of didactically choosing a conductor the members of the committee, all of whom are supposedly reasonable human beings, held several consultations and with their past experiences in mind decided what qualifications the new conductor must possess to fill what is a very difficult position. This was not an easy task, but after much discussion the necessary qualifications were agreed upon, and Felix Leifels was sent to Europe, not to engage one man, but to find the man who most nearly came up to the standard set by the needs of the situation.



DR. ARTHUR MEES

—Photo by Aimé Dupont

Eminent Conductor Who Has Been Chosen as Director of the Cecilia Society of Boston

"Before Mr. Leifels left there were many applications for the position, and at one time or another fifty-three names of men available were on hand. There were many letters and cablegrams, unsolicited by the committee, sent in. The absurdity of some of them may be pointed out when I call your attention to one cablegram of 112 words from one of the most famous musicians in Europe recommending as conductor a man who, as we later discovered, had in his entire life directed just one symphony concert. On investigation other recommendations were found to possess just about as much reliability as this one.

"Consequently, Mr. Leifels went abroad with a free hand and began his investigations with the one idea of finding the man who would fit the requirements. He investigated every candidate most searchingly, and before he even approached Mr. Stransky found that he seemed to be the man for the position. On his notification that this was the case other members of the committee made investigations, getting opinions and facts from sources entirely independent from those touched on by Mr. Leifels, and came to the same conclusion. Many of these sources were entirely outside of any influence for or against Mr. Stransky. The result was the immediate engagement of that gentleman.

"As far as the society is concerned, the article is not worth discussing, since no conclusion can be reached as to Mr. Stransky's ability until he has made his first appearance and has shown whether he is worthy to hold this high position, but since he himself is not here to speak it is only fair to call attention to some glaring mis-

statements made in the paper in question.

"In the first place, no announcement has been made as to the salary of Mr. Stransky and no one knows what we are paying him. Whether he receives \$10,000 or \$100,000 is immaterial, since it is to be a question of his ability to fill the position rather than the amount of money he is receiving. If Mr. Stransky is wealthy, as is reported (though we know nothing of that), no objection could have been found had he concluded to direct without any salary whatever as long as he made good.

"In the next place, only one man went abroad to engage a director, and who the mythical second man may have been we do not know. As to his support of the Blüthner Orchestra, we have no knowledge. If he did support it, which we doubt, we do not believe that the Berlin critics would allow such a fact to interfere with their criticisms.

"The whole matter seems to me to be a case of sour grapes. The directorship of the Philharmonic is an artistic as well as a financial plum which almost any European director would be glad to capture, and the engaging of any man was almost sure to bring bitter criticisms from the various other candidates. It is even rumored that one of the greatest musicians and conductors in Europe was willing to accept \$30,000 for a season here. For these reasons it is not hard to see why such an article was written. But it is very strange that this criticism should be made in a paper like *Pan*, and not in one of the great Berlin papers, which would certainly not fail to take advantage of such a story had there been any truth or justice in it."

## DR. MEES TO DIRECT THE BOSTON CECILIA

Will Succeed Max Fiedler as Conductor of Noted Chorus—His Distinguished Career

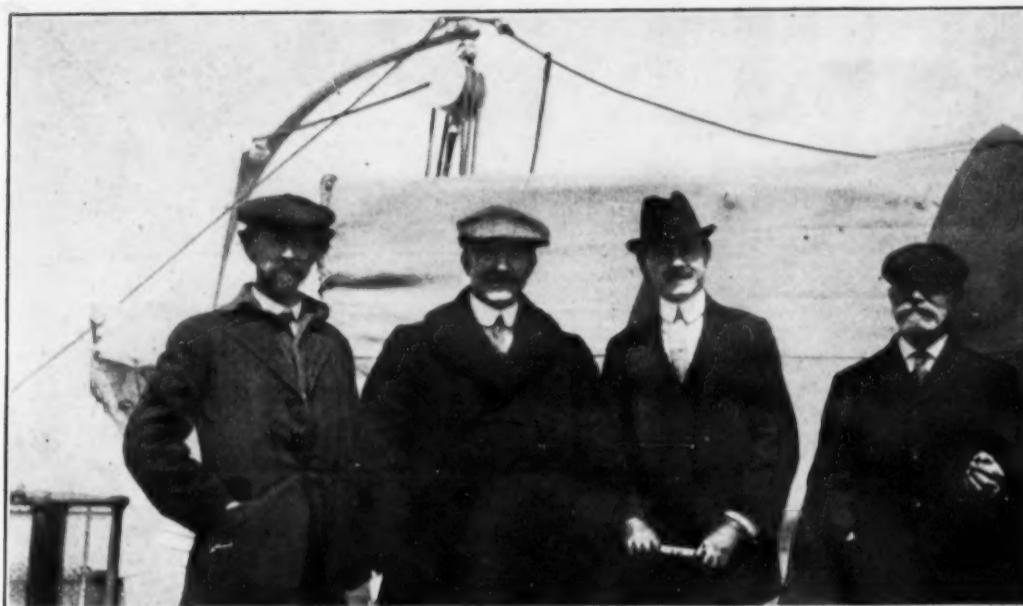
BOSTON, June 2.—The announcement that Dr. Arthur Mees will conduct the concerts of the Cecilia Society next season in this city establishes another milestone in the course of that organization since the resignation of its first director and founder, B. J. Lang, in the Spring of 1907.

Mr. Lang resigned in favor of Wallace Goodrich, who conducted the Cecilia concerts during the season of 1907-8 and 1908-9. Even before Mr. Lang resigned the directorship the Cecilia audiences whose patronage had been so largely due to his personal prestige commenced to wane. Mr. Goodrich was unsuccessful in restoring them to their former proportions and his duties as conductor at the Boston Opera House became one of the chief reasons for giving up his work with the Cecilia, at the end of his second season. Then the plan was formed and it promised to work out well, of a co-operative agreement between the Cecilia and the Boston Symphony Orchestra. This move had been suggested several times in past years and the rather lukewarm attitude of the general public toward a singing society which persisted in producing works of the most pretentious and unaccustomed character, in the face of tradition and defeat, finally impelled the directors of the Cecilia to adopt the plan. It was agreed that the Symphony Orchestra should have the assistance of the singers of the Cecilia whenever they were required for the performance of big modern orchestral works which included voices in the score and the Boston Symphony Orchestra was to be held responsible for the instrumental performances in three concerts given by the Cecilia under the baton of Mr. Fiedler. The arrangement did not work out well, though the audiences increased somewhat in size, when Bantock's "Omar Khayyam," Pierné's "Children's Crusade" and Bach's "St. Matthew Passion" were given in Symphony Hall. Plans for rehearsals did not work smoothly. Some of the male singers of the Cecilia who were not professionals were otherwise employed in the daytime, which precluded their appearance at rehearsals or concerts held during the day. It was found that Mr. Fiedler could not possibly find the time necessary to insure choral and orchestral performances of the highest order. For these and for other reasons the arrangement proved rather impracticable. The Boston Symphony Orchestra and the Cecilia Society have now dissolved their working arrangement, though singers of the Cecilia will in all probability assist at some of the Symphony concerts next Winter, and likewise the Boston Symphony may be expected to play when the Cecilia gives the one concert which it plans to give with orchestra next season. The other concert, to be given probably in Jordan Hall, will consist solely of a *capella* music.

Dr. Mees is now well known in this country as a choral conductor and a musician of wide culture. He was born in Columbus, Ohio, in 1850. He graduated from the Concordia College, Fort Wayne, Ind. His first notable public appearance was as accompanist of the May Festival chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein. On the latter's advice Dr. Mees went to Germany, where he studied the piano with Kullak, theory with Weitzman and conducting with Dorn. After four years spent in Germany he returned to the United States and became conductor to Theodore Thomas, in 1896. He conducted at the Cincinnati May Festivals for several years, then moved to New York. He has since been the conductor of numerous singing societies in that vicinity—the German Liederkranz, the

[Continued on page 4]

## WITH THEODORE SPIERING ON HIS WAY TO EUROPE



Left to Right: Theodore Spiering, Sigmund Beel, Theodore Stier and Arthur P. Schmidt



Katherine Cavalli, Mr. and Mrs. Spiering and Daughter Wilma, Flora Mae Bridewell and Lenore Spiering

## LONDON'S APPLAUSE FOR LILLA ORMOND

American Singer's First Recital  
There—A Week of Interesting Concert

LONDON, May 27.—Leopold Godowsky is a phenomenon. He does most wonderful things which never offend the artistic sense in spite of their pure virtuosity, and yet he never stirs up the slightest emotion in his listeners. His work is all too well thought out beforehand and stands as an example of what can be attained without "heart-interest," to borrow the dramatic critic's phrase.

At his recital at Queen's Hall last Saturday afternoon, the famous pianist devoted his program entirely to Chopin. The Fantasie (op. 49) headed the list, and later came four preludes and equal number of studies. Of course in the last mentioned pieces came the wind study, which Mr. Godowsky plays so lightly and swiftly. He treated the scales of thirds as easily as the average virtuoso handles simple scales. The funeral march Sonata was down for performance as were also the much-played A flat major Ballade and the B flat minor scherzo. A fairly large audience attended and showed appreciation.

Julia Culp appeared in recital the same afternoon and that clever accompanist, Erich Wolf, assisted her. A group of Schubert songs was followed by four of Schumann's most beautiful Lieder. "Du bist wie eine Blume" opened the group and "Frühlingsnacht" closed it. The audience was so enthusiastic that Mme. Culp was obliged to give the same composer's "Widmung" as an encore. Then came a charming group by Erich Wolf. The "Dornröschen" is quite worth while and the humor of "Ich fürcht' nit Jaspenser" is entirely delightful, as was Mme. Culp's singing of these songs. As an encore she offered the composer's "Knabe und Veilchen," which is one of his most grateful settings. Beethoven's "Adelaide" and "Clarenlieder" brought this enjoyable concert to a close. Mme. Culp was in exceedingly good vocal form and her interpretations were always full of interest and very artistic.

Lilla Ormond, mezzo-soprano, gave her first London recital Tuesday before a large and appreciative audience at Bechstein Hall. If I were writing for a society journal I should tell how fascinating she looked in a picture hat and lovely costume and of her charming stage manners and presence. But her singing was just as fascinating. Her first group included Schubert's "Frühlingsglaube" and "Geheimes." I am inclined to think that this talented singer is at her best, however, as an interpreter of French songs. Her interpretation of Hué's "J'ai pleuré en rêve" and Faure's "Ses Berceaux," for example, was really delightful. Miss Ormond deserves praise for including some American compositions in her scheme. I found Mr. Cadman's "From the Land of the Sky-Blue Water" very interesting.

It is hardly necessary to discuss in detail the art of Leon Rains, as I have so recently

WORD has been received from Theodore Spiering, who conducted the Philharmonic Orchestra in New York last season during the late Gustav Mahler's illness, of his safe arrival in Berlin, where he will remain next season. Mr. Spiering will devote his time to teaching a limited class, but will be heard from principally as a guest conductor. He has already received a number of invitations to direct concerts of some of the leading European orchestras, as the result of his success in this work in New York. Theodore Stier, who had charge of the musical forces in the recent Pavlova-Mordkin tour here, was also a passenger on the *Bremen*, which took Mr. Spiering's family to Europe. Arthur P. Schmidt, the music publisher, was another member of the party.

considered it. In his recital Wednesday afternoon he displayed the same fine qualities which I have mentioned before. Raymond Roze, whose opera, "Joan of Arc," was given in a concert version the same afternoon, has little to say, it is to be feared, and so contents himself with reminiscences of operatic literature past and present. Certainly the music had the virtue of being obvious, if that be a virtue in this day of complex emotional life.

his Symphony "Polovia," but he does not succeed in saying it with much clearness. The work lacks line and structure, although the orchestra is good generally. Mr. Wischnegradsky in his new Symphony has nothing to say and says it very well, the composition being well planned and leaving no impression whatsoever.

Mme. Melba's coronation concert takes place this afternoon and Mr. Godowsky and Mr. Gerard will play all the Beethoven piano-cello sonatas at their recital at Beethoven Hall. Mr. Kubelick appears in recital at the Royal Albert Hall tomorrow afternoon.

LENORA WHITMORE.

### MISS GARDEN'S TOUR

**She Will Return to New York Next Monday Morning**

On June 7, at Spokane, Wash., Mary Garden finished her first concert tour, which began April 3 at Carnegie Hall, New York, under the management of R. E. Johnston. On this tour Miss Garden was ably supported by the young violinist, Arturo Tildali, and the American pianist, Howard Brockway.

Miss Garden leaves Spokane immediately after the concert and comes directly to New York in her private car *Iolanthe*, arriving in New York on Monday morning, June 12. The next day she sails for Europe on the *Kaiser Wilhelm II*. Miss Garden will return to America on the *Adriatic*, arriving in New York October 11, and starts her Fall concert tour at the Maine Festival, October 14. This tour will last only until November 1, as she is engaged for the Winter season at the Opera.

In the Spring of 1912 she will again make a ten weeks' concert tour under the management of R. E. Johnston.

### MAHLER'S LAST WORKS

**His Ninth Symphony and "Song of the Earth" Soon to Be Published**

VIENNA, June 3.—Some of the last compositions written by the late Gustav Mahler were left by him in such shape that they will soon be published. Among them are two symphonies, "The Song of the Earth," which is in six parts, for alto and tenor soloists and orchestra, and the Ninth Symphony, written for orchestra only. Mahler regarded "The Song of the Earth" less as a true symphony, however, than as a tone poem.

The Ninth Symphony calls for practically as many performers as the composer's previous works, but it differs widely from the Eighth Symphony, which, as performed last Summer in Munich, called for one thousand executants.

### American Managers in Berlin

BERLIN, June 3.—Andreas Dippel, manager of the Chicago Opera Company, has just arrived in Berlin. Henry W. Savage has gone to Milan, but will return in a few days to renew his search for artists for "The Girl of the Golden West."



Mme. Melba in London, Photographed on Her Birthday, May 18

Mme. Reman gave an interesting recital Thursday evening. Her voice has improved since she last appeared here and her interpretative powers in naïve and dainty songs are as successful as ever. The more serious songs do not belong to Mme. Reman's delightful art and her singing of English is as yet far behind her German and French as regards interpretation and enunciation. Certain of the folksongs which this singer sang should never have appeared on a serious program, for caricature is never art in its highest phase.

Emil Mlynarski has something to say in

## PITTSBURG TO HAVE SUMMER ORCHESTRA

**Vladimir Dubinsky to Direct Concert Series—New York Soloists Promised**

PITTSBURG, June 5.—The Pittsburgh Musical Society—the local musical union—is to co-operate with Vladimir Dubinsky, the director of the New York Festival Orchestra and with the Musical Festival Society, of New York, in the series of concerts to be given during the Summer on the Schenley lawn. The Schenley management will put \$3,000 in new equipment and will begin building operations at once. Mrs. E. M. Fite, who will manage the series, announces that arrangements have been completed with certain New York soloists for their appearance here during the season. The soloists already engaged include Margel Gluck, the American violinist, and her accompanist, Ella Ivimey; Dorothy Temple, soprano; Beatrice McCue, the successful American contralto, and Harry W. Weiting, bass-baritone. If present plans mature one of Pittsburg's leading male choruses will also be heard at one of the early concerts.

Edwin H. Lemare, the English organist who has been doing some concert work in Cincinnati and elsewhere spent last week here visiting some of his old friends and relatives of his wife. Mr. Lemare made many personal friends in Pittsburg while city organist at Carnegie Music Hall.

The choir of the Second Presbyterian church gave a special musical program last Sunday and demonstrated that it is one of the best choirs in the city. The members of the quartet are Mrs. Janette Ablett Boyd, soprano; Mrs. H. Talbot Peterson, contralto; Edward Vaughn, tenor, and Hollis Edison Davenny, bass. Their voices blend beautifully. A well balanced chorus was directed by James Stephen Martin. At the morning service Mr. Davenny sang with great expression and splendid tone quality in Watson's "O Worship the Lord," assisted by the chorus. At the night service Gaul's "The Holy City" was splendidly executed.

Emil Paur, former director of the Pittsburgh Orchestra, has written some of his Pittsburgh friends from Switzerland that he is having serious trouble with his eyes. He is under the care of a specialist, but anticipates nothing serious in result.

Henrietta M. Bowlin, the Pittsburgh contralto, and Richard M. Quimby, Jr., were married last week in this city, at the Grace Reformed church.

The pupils of E. Ellsworth Giles gave a sacred song recital last week at Frederick Hall. "Sun of My Soul," a sacred quartet, was sung by such well-known Pittsburgh singers as Mrs. May Marshall Cobb, Lee Ora McCandless, R. S. Miller and Arthur Gerber.

Bertha Seifert, of Beaver, Pa., and a pupil of Carlo Minetti, of Pittsburgh, who has been with the Lorinberg Opera Company all season, has severed her connection with that organization and will enter grand opera next Fall. Another pupil who will shortly enter grand opera is Michel Skorniakoff, a young Russian baritone.

E. C. S.

## RECOGNIZING MUSIC AS AN IMPORTANT FACTOR IN SOCIAL DEVELOPMENT

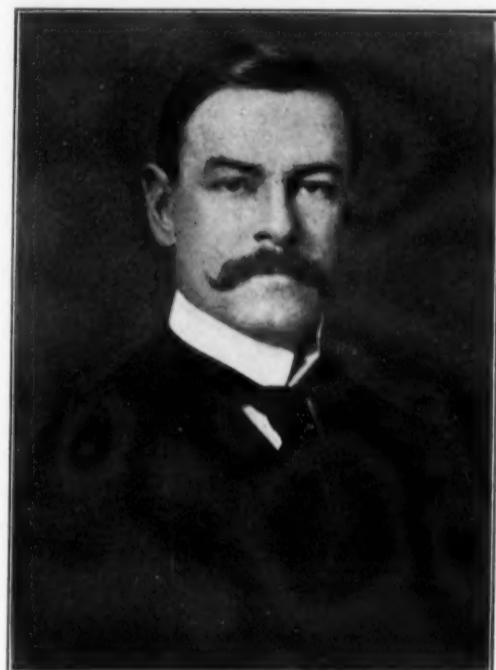
### Boston Music School Settlement a Striking Example of a New Movement in Which Many Influential Persons Are Interested—A New Building Projected to Carry on the Work

BOSTON, June 5.—Mrs. Quincy A. Shaw, the well-known philanthropist of this city, has given the Boston Music School Settlement 1,600 square feet of land on the corner of Cooper and Salem streets, in the North End, with the condition that that society raise \$30,000 toward the erection of a new building to be devoted to purposes of musical education. The land is situated near the Civic Service House at Nos. 110-112 Salem street, where the Boston Music School

fund of from \$40,000 to \$50,000, and, in addition, a fund of \$5,000 for maintenance of an excellent staff of teachers.

The Boston Music School Settlement will be incorporated as soon as those in charge of its business affairs hear from the four children of Mrs. Shaw, whom she wishes to serve as incorporators and directors if they care to do so. The general director of the music school, who supervises all its courses, is Professor Walter R. Spalding, the head of the music department of Harvard University; the resident director is Mr. Bloomfield; Mrs. A. Lincoln Filene, wife of the merchant and philanthropist of this city, is treasurer, and Gladys Gilmore is secretary. The executive board consists of the following: Carl Barth, Daniel Bloomfield, Samuel W. Cole, Bertha Cushing Child, Mrs. Harry E. Converse, Mrs. A. Lincoln Filene, Frederick P. Fish, Felix Fox, Henry L. Gideon, Jacques Hoffman, Mrs. Joseph Liebman, Mrs. Hall McAllister, Ernest C. Schirmer, Walter R. Spalding. The Advisory Board: Alexander Steinert, W. J. Baltzell, Mrs. Meyer Bloomfield, Frank Lynes, Dr. Arthur Fairbanks, Louis C. Elson, Mme. Helen Hopekirk, Mrs. Richard H. Jones, Mrs. James J. Storrow. Committee on Instruction: Mrs. B. C. Child, Samuel W. Cole, J. Hoffman, W. R. Spalding and Felix Fox (chairman).

Fifteen hundred dollars has so far been subscribed to the building fund. The new building will have a dance hall, reception rooms, music rooms, a roof garden and a small stage for dramatic performances. On April 24 Mrs. Filene gave a dinner to the Executive Board and guests of the Boston Music School Settlement, when ways and means of raising the fund were discussed. Alexander Steinert, as treasurer; Ernest C. Schirmer, the music publisher, and Mrs. Filene agreed to act as committee in charge of the business of the fund. David Mannes, guest of the occasion, described the development of the Music Settlement in New York, which is now in its seventeenth year, and with which Mr. Mannes has been closely identified in the past. Music schools exist today in Chicago, Philadelphia, San Francisco, Brooklyn, Providence, Rochester, St. Paul, as well as in Boston and New York. They aim to make "better men and women



Prof. Walter R. Spalding, General Director of the Settlement

Settlement has been in active operation since November, 1910. The presentation of this gift marks an important step in the progress of popular musical education in Boston. The object of this institution, which, in its general system, is closely allied to similar institutions in New York and other cities, is to assist young people, especially those of the crowded district in the North End, to acquire a solid music education at very small cost, and to promote the efficacy of music as a factor in the social development of the city.

The success which has attended the efforts in the past of Mr. Daniel Bloomfield, the associate director of the school, and his assistants, has convinced a number of influential people that the musical facilities of the North End should be extended, a large musical institution developed in the same district, and placed on a sound financial basis. Up to this time musical instruction at No. 110 Salem street has gone on by virtue of the unselfish efforts of twenty-five voluntary teachers. Children of eight nationalities have been taught there. Music lessons have been, as they will be, given at a rate of \$1 a month, this sum entitling the student to one lesson a week in singing or on an instrument, and making attendance compulsory at the solfeggio classes.

There are as well several scholarships for those who, showing indubitable talent, are yet unable to pay even the nominal price demanded. At this time the mem-



Daniel Bloomfield, Associate Director of the Boston Settlement

in American cities through the agency of musical teaching." The aim of the Boston Music Schools Settlement is less to turn out virtuosi than to make solid musicians and better citizens who in their turn will aid to spread the love and appreciation of music far and wide.

"The school realizes that the child of the neighborhood must have a vision of the ideal if it would emerge into effective citizenship, and that good music helps to foster this ideal. The destructive influence of the street on childhood may be counteracted by such a force as music, for it appeals to the better nature of the child." Among the immediate plans of the Boston school to further this end is a series of roof garden concerts, to last through the present Summer.

On Sunday, May 21, a conference was held in New York of men and women from different cities who met to discuss future policies of the music schools. Boston was then represented by Daniel Bloomfield, Mrs. A. Lincoln Filene, Mrs. Meyer Bloomfield, Mrs. Harry E. Converse, Annie E. Nourse, Bertha Schoff and Felix Fox. The National Federation of Music School Settlements was organized, with the following officers: President, Mrs. Howard E. Mansfield, of New York; vice-president, Daniel Bloomfield, of Boston; secretary and treasurer, Ellwood



Pupils of the Boston Music School Settlement Receiving Instruction

Hendrick, of New York. The federation representatives voted to hold annual councils in one of the cities containing music

settlements and to publish a journal dealing with the interests of all institutions of the kind.

O. D.

### Alice Nielsen Repeats Berlin Triumph

BERLIN, June 3.—Alice Nielsen's success at her first appearance at the Komische Oper last Saturday, when she sang *Mimi*, in "La Bohème," was so great that she was engaged to repeat the performance. This she did on Thursday evening, and achieved an even greater success than before, winning recalls without number. Miss Nielsen left Berlin to-day for Salsomaggiore, Italy, where she will take the cure. Later she will sing in London at a concert to be given by the Duke and Duchess of Connaught.

### Damrosch Orchestra Back from Tour

Walter Damrosch and the New York Symphony Orchestra returned to New York last week from their annual Spring tour, which covered a period of six and one-half weeks. The tour extended as far South as New Orleans and Jacksonville, Southwest to San Antonio and North to Cedar Rapids, Ia. Twenty-six cities were visited and sixty-three concerts given. The soloists on the tour were Florence Hinkle, Christine Miller, Albert Quesnel and Arthur Middleton. Mr. Damrosch has gone to his Summer home on Lake Champlain.

### Voice Training Advised for Caruso Instead of Operation

FLORENCE, ITALY, June 3.—Enrico Caruso's former singing master, Lombardi, is convinced that no operation will be necessary to restore the tenor's voice, and advises him instead to train his voice for two months. Caruso will soon go to Lombardi's villa for this purpose.

### Vinie Daly's Grand Opera Début

PARIS, June 3.—Vinie Daly, who is remembered in New York as a favorite in light opera, and who has been studying here under Trabadelo, has gone to Budapest to make her début in grand opera. She is to make her first appearance in "Madama Butterfly," and will afterwards sing "Tosca" and other operas.

When Saint-Saëns's "Déjanire" is given its first Paris performances at the Opéra next Autumn the name part will be sung by Félix Litvinne.

### MARY GARDEN SUPPLANTED

#### Managers of Paris Opera Giving Her Roles to Others

PARIS, June 3.—Mary Garden is no longer an undisputed queen at the Grand Opéra here, and her place in "Thaïs" has been given to a Russian prima donna, Mme. Kousnieff, who has just been heard in "Gwendolin," sung for the first time here in ten years. There were complaints as to Miss Garden's acting of *Salomé*, and Manager Messager of the Grand Opéra gave heed to them.

At the Opéra Comique, too, where also she once reigned supreme, Miss Garden's influence is on the wane, and her parts have been given to Mme. Cavalieri and others. It is said that in revolting against Miss Garden's domination M. Carré, manager of the Opéra Comique, was encouraged by his wife, who has long disliked the American singer.

#### Spalding Engaged for Worcester Festival.

WORCESTER, MASS., June 5.—The Worcester Festival Association has completed arrangements with R. E. Johnston for the appearance of Albert Spalding on Friday evening, September 29. Mr. Spalding will play two new concertos with orchestra accompaniment—the A Major by Max Reger and the new Elgar Violin Concerto.

The Prague Conservatory celebrated its centenary on the 14th and 15th of this month, when the programs were drawn from the works of former instructors and students at the institution.

A Bungert Society has been organized in Berlin to make propaganda for the works of August Bungert, a composer who has received little recognition as yet in Germany.

Milan has just heard of Nouguès's "Quo Vadis?" for the first time and without enthusiasm.

Carl Scheidemantel bids farewell to the stage at the Dresden Court Opera on June 8.



Gladys Gilmore, Secretary of the Boston Music School Settlement

bership of the Boston Music School Settlement numbers ninety-five, with a waiting list of over forty, which is constantly increasing.

It is now intended to raise a building

## KITTY CHEATHAM GIVES LONDON JOY

**Children Pelt Her with Roses for Delights She Showers Upon Them**

LONDON, May 27.—Kitty Cheatham is almost as well known in London and Paris as she is in New York, and it is needless to say that she has been one of the most welcome visitors of the Coronation season. It was an afternoon of joy that she gave at the Little Theater on Thursday and concertgoers whose tastes had been fed to repletion by the crowded events of a week of festival and other concerts, until it seemed they could digest no more, found their appetites entirely rehabilitated and a new zest added by the delectable fare that the inimitable Miss Cheatham placed before them.

Miss Cheatham's recitals are like nothing else in their power to renew the joys of youth and laughter. I went to her recital tired and jaded and I came away refreshed as I might have been by a journey into the midst of fields and flowers or by a romp with happy children. Miss Cheatham made me forget all the artistic mediocrity of the last six months, all the false notes of aspiring sopranos and the digital exhibitions that pass as piano recitals; she even made me forget the "music" of a certain composer in embryo, who has made it his maxim, whenever in doubt, to use the augmented fifth, let the consequences fall where they may. From all this, you may well believe, it was a delightful experience to take the journey back to one's nursery days and be introduced to real giants and talk to the flowers and have them tell their most innocent and secret thoughts, and to sympathize with a tiny snowdrop that was being bullied by the sun.

Truly our adventures under Miss Cheatham's guidance were many and marvelous. We had but just passed the snowdrop, that the sun worried so ungallantly, although all it wanted was to sleep a little longer, when we came across the small boy whose nurse told him that there was a "Spank Weed" in the corner of the garden that would jump up and hit him if he didn't

### DR. MEES TO DIRECT THE BOSTON CECILIA

[Continued from page 1]

Orange Mendelssohn Union, the New York Mendelssohn Glee Club, the Albany Festival Association and the Beethoven Männerchor. In 1901 Dr. Mees received his degree of Mus. Doc. from Alfred University. In 1908 he succeeded Wallace Goodrich as conductor of the Worcester Festivals. He made himself conspicuous there by bringing out new or little known works by Berlioz, Liszt, Bantock and others. He proved very efficient in the management of the musical forces. Dr. Mees has also been active along literary lines. He wrote the program notes of the New York Philharmonic Orchestra from 1887 to 1896, and of the Chicago Orchestra during the season of 1896-7. He has also published the volume "Choirs and Choral Music" (1901). His appearance in Boston is anticipated with considerable interest.

O. D.

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**MME. JEANNE JOMELLI**  
CONCERT TOUR  
From Jan. 1 to June 1, 1912  
Inquiries to  
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One East Forty-second Street  
New York

keep his face washed. Then Miss Cheatham took us a thousand miles or so out to sea, where there was an island with trees where babies grew. This explained lots of things to us, and just as we were thinking them over two babies sneezed at the same time and dropped off the branches and they were twins. And then there was the tragedy of the "Bisque Doll" that died of "appendicitis."

There were many young children in the audience, whole rows of them in the front of the house, and what they and all the rest of us, in fact, liked best in all Miss Cheatham's long program was Oscar Wilde's prose fantasy, "The Selfish Giant," which had not been heard here before. It was a truly ugly giant that Miss Cheatham presented to us, for he wouldn't let children play in his garden, which was always covered with ice and snow. Finally the giant got so tired of being frozen up that he decided to let the children in and see if it would do any good; and of course it did, and the trees blossomed and the flowers sprang up and the birds came and the giant reformed and was happy ever after.

All the fine qualities in Miss Cheatham's art were in evidence in all of this—her delicate humor and fancy, her command of pathos and power of piquant expression and her womanly charm—and when it was all over the children in the audience rushed upon the stage and pelted her with roses. It was a wonderful afternoon and the audience appreciated it and it took a long, long time for the applause to subside.

EMERSON WHITHORNE.

### COLUMBIA SCHOOL HOLDS GRADUATION EXERCISES

**Chicago Institution Advances Fifty Students from Its Ranks—Commencement Program Given**

CHICAGO, June 5.—The Columbia School of Music led the commencement season this year with its tenth annual concert and exercises last Friday afternoon at the Illinois Theater.

The stage was attractively decorated, and a program of weight and interest was presented in exceptionally good style. The young artists of the day were assisted by forty-five members of the Theodore Thomas Orchestra under the direction of Ludwig Becker, formerly concertmeister of the great instrumental organization and now a member of the Columbia School faculty.

The Columbia School chorus under the direction of Louise St. John Westervelt sang Brahms' "The Bridegroom" and "The Nun" and Roger's "Three Fishers," and John Brahmhall, a violin pupil of Mr. Becker, played Tschaikowsky's Concerto in D Major in finished fashion. Elizabeth McCrystal gave a sympathetic reading of MacDowell's Concerto in D Minor and Miss Westervelt's pupil, Lillian Price, gave the *Air de Salomé* from Massenet's "Hérodiade" with dramatic warmth. Zetta Gay Whitson gave a fine reading of Saint-Saëns's violin Concerto in B Minor, and the big novelty of the afternoon was the first hearing in America of Hugo Kaun's Concerto in E Flat Minor by Phoebe van Hook, a pupil of Mrs. Reed. The new composition is deep and dignified and requires breadth for its interpretation, a quality that marked the work of the young pianist to a marked degree. It attracted the closest attention of a highly musical audience and was an excellent index of the character of work advanced in the school.

Rev. Charles Bayard Mitchell delivered the address of the day, conferring diplomas and giving teachers' certificates to half a hundred pupils.

C. E. N.

**Miss Denison's Recital of Children's Songs**

Emma K. Denison gave one of her charming song recitals for children in the church hall at Hawthorne, Westchester County, on Tuesday evening, May 30. The program consisted of Miss Denison's cycle of children's songs. The hall was filled, and the audience proved very responsive. Miss Denison received many expressions of pleasure and gratitude.

**Nicola Thomas Miss Parlow's Guest**

Nicola Thomas, violinist, the talented pupil of Daniel Visanska, sailed for London on May 27, aboard the *Cedric*, to study with the celebrated Leopold Auer. While abroad she will reside with Kathleen Parlow, the well-known violinist, who is greatly interested in Miss Thomas's future.

**Mr. Van Leer Engaged for Chautauqua**

Alfred Hallam, director of the Summer musical season at Chautauqua, N. Y., announces the engagement of Edward Shippen van Leer as tenor soloist during August. Mr. van Leer is an artist pupil of W. Warren Shaw, the New York and Philadelphia teacher.

## CLEVELAND SINGERS DO WELL IN OPERA

**Amateurs Display Talent in "The Mikado" and "The Bohemian Girl"**

CLEVELAND, June 3.—The musical interests of the week have all centered upon the eight performances of the Opera Club of Cleveland, which has had possession of the pretty open air theater called the Euclid Garden, for the week preceding the opening of the regular Summer season. The répertoire consisted of "The Bohemian Girl" and "The Mikado," given at alternate performances and with different casts. The club is composed of the leading church singers of the city and naturally the singing has been much better than the acting. This was emphasized especially by the unnatural sentiment given to the lines of the Balfe opera. But even trained actors cannot make such material plausible.

The singing atoned, however, for much histrionic crudeness, for the voices were fresh, full and rich in tone in the excellently drilled chorus, and the principals won enthusiastic applause. Adeline Voss, of Akron, made a decided hit as *Arline*. Her voice has a warmth of tone unusual in a lyric soprano, and she uses it with grace and certainty. Jessie Smith made an effective *Gypsy Queen* and sang the part with musicianly feeling. Harry Parker, *Thaddeus*, has a light but pleasing tenor, and Macmahon, the *Count*, is one of Cleveland's finest baritones. Charles Somers, who had drilled the singers so carefully, also directed the orchestra with authority.

The success of "Mikado" was, however, much more unqualified. The wit of the dialogue and the sparkle of the music insure a sprightly performance and that of the Cleveland Opera Club was far above the average presentation of the famous opera. It would be hard to find a better *Pooh Bah* than Francis J. Saddler. He has a big masterful bass voice and dramatic instinct. Frederick McKay, who came up from Canton to do the part of *Ko Ko*, was a great success. He has a decidedly humorous vein fitting him perfectly for the part. Howard Miner, *Nanki Poo*, has a telling tenor voice. Mrs. Clarence Hall was a sprightly *Yum Yum*, and her singing was graceful and charming, as was also her acting, while the *Katisha* of Maude Williams was one of the most striking performances of the week. Her contralto voice has beautiful quality and shows fine training. David Yost, the stage director, deserves high praise not only for the smoothness of the performances but for the introduction of much ingenious new business added to the traditional action.

ALICE BRADLEY.

### BALTIMORE'S WEEK OF OPERA AND RECITALS

**"Tales of Hoffmann" and "Lucia" by Aborn—An Interesting Peabody Conservatory Recital**

BALTIMORE, June 5.—The Aborn English Grand Opera Company began its sixth week at Ford's Grand Opera House with Offenbach's sparkling "Tales of Hoffmann." Eugene Battaini was admirable as *Hoffmann*, and Eily Barnato displayed charming versatility as *Olympia* and *Antonia*. Homer Lind portrayed *Coppelius* and *Dr. Miracle* excellently. During the latter part of the week "Lucia Di Lammermoor" was finely presented, Domenico Russo and Salvatore Sciaretti alternating as *Edgar* and *Regina Vicarino* and Edith Helena alternating as *Lucy Ashton*, Miss Vicarino being particularly successful in winning the admiration of her audiences for her charming voice and style.

Walter G. Charmbury, pianist, gave his diploma recital at the Peabody Conservatory May 29. Mr. Charmbury has been a pupil in the Conservatory for seven years, having held the Peabody piano scholarship No. 1 from 1907 to 1910. His teachers have been, in piano, Ernest Hutcheson, Howard Brockway and Harold Randolph, and in harmony and composition, Howard Brockway and Otis B. Boise. His recital program contained works by Beethoven, Chopin, Schumann and Rachmaninoff.

An organ recital was given by R. Mortimer Browning, Jr., at East Baltimore Station, M. E. Church, June 2, in which Mr. Browning played in fine style Mendelssohn's "War March of the Priests," from "Athalie," and selections from other masters, rendering Guilmain's "Marche Religieuse" as a grand finale. Emily Diver,

soprano, sang beautifully and impressively in Holden's "Nearer My God to Thee" and Coomb's "Ave Maria" with violin obbligato. E. Russell Dobson, baritone, gave an artistic rendition of Mascheroni's "For All Eternity." Faure's "Crucifix," for soprano and baritone, was finely sung by Miss Diver and Mr. Dobson. A. G. Schumacher, violinist, gave a delightful interpretation of Bohm's "Legende." The recital was under the auspices of Julius E. Pyles, choir director.

The choir of Brantly Baptist Church gave a grand concert May 29 under the direction of Jessie Louise Armstrong, organist and choir director. The choral numbers included Woodward's "The Radiant Morn Hath Passed Away" and Gounod's "Unfold Ye Portals Everlasting." Miss Armstrong's organ selections included Guilmain's Sonata No. 5, Scherzo; three of her own works, "Melody in C," "Caprice" and "Toccata," and selections by Mozart and Jadassohn, all of which were artistically rendered. Edwina D. Forrest, soprano, sang Flaxington Harker's "How Beautiful Upon the Mountains; Cora E. Boblitz, contralto, sang Marshall's "Angels of Jesus," and Morris W. Coomer, baritone, offered Wooler's "Consider and Hear Me."

A special musical service was given Sunday evening recently at Fulton Avenue United Brethren Church by the choir under the direction of John H. Eltermann, organist and choirmaster. The choral numbers included "Great is the Lord" and "O Come Let Us Sing" by H. J. Lacey, "Great and Marvelous" by Ed. Turner and "I Will Praise Thee" by J. L. Hall. Gussie Strube, soprano, sang "Come ye Children" by James Rodgers. A trio was finely sung by Melvina Kaufman, soprano; Lewis Kaufman, tenor, and Harry J. Kaufman, baritone. A brass quartet from the Garland Orchestra played several selections. The quartet is composed of Paul Mueller, Walter Engelhardt, cornets; H. C. Ball, euphonium, and Mr. Nordhoff, trombone. Mr. Eltermann's organ selections included Mendelssohn's Prelude in D Minor, Schubert's "Am Meer" and Lemmen's Fanfare in D Major.

W. J. R.

### ARRIOLA IN COLORADO

**Proves Himself Wrestler and Ball-player as Well as Marvel at Piano.**

CANON CITY, COLO., May 31.—The most successful musical event of the Spring here, given by a soloist of international fame, was that of May 29, when Pepito Arriola delighted a halffull of music enthusiasts. The previously announced afternoon program was canceled, because of four hours' delay of the train from San Francisco, but the audience more than made up in enthusiasm of the evening for its disappointment of the afternoon. Curiosity to see and hear this new musical "comet" was great. Dr. John H. Gower, the Denver organist and composer, calls Pepito a "comet," because, he believes, the boy appears to be more like one than like a star. "Stars may be seen on any clear night, but comets only rarely flash across the sky."

Pepito's playing here readily explained Dr. Gower's enthusiasm. The boy's program included the Beethoven C Major sonata, op. 53, a Chopin Nocturne, Mazurka and Scherzo, the latter a remarkable digital test, which Pepito stood admirably, awakening salvoes of applause; Schumann's Arabeske, beautifully phrased and modulated; a Mendelssohn-Liszt number, "On Wings of Love," and Liszt's Sixth Rhapsodie, which was played in a way that only a mature artist could have matched. The storms of applause at the end of the program showed how completely the boy's genius had captivated his audience. A return engagement was promised for next year.

Pepito made himself popular with some of the boys of the town by playing baseball and wrestling with them. In the wrestling bouts he showed superior strength and increased the admiration of his playmates by revealing himself a "real boy."

L. J. K. F.

### Music School Sues "Collier's Weekly"

The United States School of Music, 225 Fifth avenue, New York, has sued *Collier's Weekly* for \$50,000 for a printed statement which the school president, David F. Kemp, alleges damaged his institution. The school instructed more than 150,000 pupils by correspondence during the eleven years of its existence. A statement that is alleged to have been published by *Collier's* to the effect that the system of teaching music by mail was fraudulent is the basis of the litigation. The school contends that this assertion is false.

### Death of William H. Hickey

William H. Hickey, at one time musical director of the Musical Mutual Protective Union, died at his home, No. 106 East 122d street, New York, May 20, at the age of fifty years.

## AMATO'S "SCARPIA" THRILLS BERLIN

**Metropolitan Opera Baritone Triumphs in Komische Oper Production of "Tosca"—Jadlowker's "Cavaradossi" Also Makes Deep Impression—Christian Sinding Writing an Opera**

BERLIN, May 22.—We have had gentlemen villains as the police tyrant in "Tosca" and we have those who have impersonated the cut-throat with the airs of a Prussian cavalry officer; we have had agile cats purring over their prey and unrelenting despots with a dash of sensualism. And now that inimitable baritone, Pasquale Amato, at his "guest" performance at the Italian Stagione in the Komische Oper, has presented us with a *Scarpia* who is a brute, ferocious and unscrupulous because it is his nature to be so. It has always seemed to me that the superficial refinement and polish with which most artists decorate this bloodthirsty scoundrel have been somewhat out of place; inasmuch as, at a time of such unlimited passion, men such as these are little apt to take the pains to mask their feelings when alone with their victims or their subordinates.

Amato's *Scarpia* is a devil of pulsating life and not of fiction. His entrée in the first act left no doubt in our minds of the singer's profound artistic personality. A hypnotic current seemed at once to reach the large audience which followed each movement, each expression with keenest suspense. And how superbly this baritone handles his magnificent vocal material! His voice, so extraordinarily voluminous, especially in the upper register, with its noble timbre, has been trained to follow the slightest emotion of the actor. He passes from the most voluminous and passionate tones to an indifferent yet easily flowing parlando voice when interrupting his ferocious anger with a short sentence of command in a way that must be witnessed for one to be able to understand



—Photo copyright Mishkin Studio  
Pasquale Amato

ica, who was one of the best *Cavaradossis* we have yet heard.

He possesses a flowing yet manly voice and his treatment of the Italian language evinces an extraordinary taste in adapting the word to the singing phrase—or vice versa. His intelligent impersonation of the part proved him a clever actor who fascinated his audience as much by his dramatic attainment as by his voluptuous vocal means.

### An Indifferent "Floria"

It is too bad not to be able to be as complimentary to the bearer of the title rôle. Annie Gura-Hummel would do well not to attempt *Tosca* for the present. Neither her vocal nor her dramatic means suffice yet for this part. She failed entirely to express the import of the shocking deed perpetrated against her. There were moments when her deportment displayed the naïveté of a child, and in her murder of *Scarpia* she assumed the wilfulness of a very, very young girl. Frau Gura-Hummel unquestionably possesses good vocal material, but she should learn to utilize it to better advantage.

Nor was the orchestra up to the mark. The brass assumed a too great predominance and Kapellmeister Kaghalter was not always able to keep in touch with the singers. In fact, with the exception of the work of Amato and Jadlowker, the entire performance bore evidence of insufficient rehearsing.

Louise Reuss-Belce, the singer and teacher of opera parts, has announced that



Vernon Spencer, American Piano Pedagogue of Berlin

thoroughly the supremacy of this truly great artist.

With this rendition, finished and compelling in all its details, Pasquale Amato at once conquered the hearts of the Berliners, so that he may at all times be sure of the warmest welcome here.

she will remove her residence from Dresden to Berlin. Frau Reuss-Belce has become famous in her specialty through some of the best known operatic stars.

Christian Sinding, the Norwegian composer, is working on an opera called "Der heilige Berg" ("The Holy Mountain"). Sinding hopes to complete this, his first operatic venture, in time for next season.

Arthur Nikisch is to conduct the "Ring des Nibelungen" at the Paris Grand Opera, in June

### Important Appointment for James Courtland Cooper

James Courtland Cooper, the vocal teacher, formerly of Chicago and now of Berlin, has been appointed head of the vocal department of the Ochs-Eichelberg Conservatory of Berlin.

Contrary to reports circulated in some American papers, Vernon Spencer, the piano pedagogue, is still to remain in Berlin, which he has made his permanent residence. Mr. Spencer will be very busy teaching his Summer classes until August, when he will take a short vacation in Norway and return to Berlin to resume his work at the beginning of next season.

O. P. JACOB.

## IRELAND TO HEAR NORDICA

**She Will Sing at the Chapel Isolde Near Dublin**

BERLIN, June 1.—Mme. Lillian Nordica, who sang the rôle of *Isolde* at the Royal Opera in Berlin, by royal command, has received a request from the Earl of Lucan, the owner of Chapel Isolde, which is located nine miles south of Dublin, to sing portions of the music of "Tristan and Isolde" there after she finishes her engagement in Berlin. It will be the anniversary of the founding of the ancient fortress.

Chapel Isolde, as the old castle is now called, was the original scene of the romantic story of "Tristan and Isolde" and was then located in the Kingdom of Kent in England. It was to the Chapel Isolde that the wounded Bertram was brought to be nursed by Isolde. Here her father recognized the young enemy's wound as one that he had himself inflicted on the field of battle.

Mme. Nordica has notified the Earl of Lucan that she will be delighted to sing for him and also will be pleased to comply with his request and give a life sized portrait of herself as the ill-starred Irish Princess to Chapel Isolde, which is now a museum devoted to perpetuating the wonderful Gaelic legend of *Tristan and Isolde*.

### Organists Hold Annual Dinner

The annual dinner of the American Guild of Organists, an organization representing more than 1,200 members of that profession in the United States and Canada, took place Monday night at the Ansonia in New York. Frank Wright, warden of the guild, acted as toastmaster, and the guests included John H. Finley, president of City College; David Bispham, and the Rev. Dr. C. F. J. Wrigley of Grace Church, Brooklyn.

Several out-of-town chapters were represented, and the speech-making that followed the dinner included an account of the activities of the Washington chapter, by its dean, Mr. Comstock. The keynote of all the remarks was that the coming year should be marked by renewed efforts to extend the operations of the guild, and plans were announced for the formation of several new chapters in the West during the Summer months. Following the formal addresses there were brief remarks by several members, including S. Lewis Elmer, John Hyatt Brewer, Mark Andrews and Warren R. Hedden.

## POPULAR BARITONE OF METROPOLITAN WEDS SOCIETY GIRL

William Wade Hinshaw, baritone of the Metropolitan Opera Company, was married Saturday noon, June 3, to Mabel Clyde, daughter of Mr. and Mrs. William P. Clyde, at the home of the bride's parents, No. 1 West Fifty-first street, New York. It was a simple wedding in deference to the wishes of the bride, and only the immediate relatives and friends of the couple attended. The Rev. Dr. Ernest M. Stires, rector of St. Thomas's Episcopal Church, performed the ceremony. Music was provided by an orchestra of seven from the Metropolitan Opera House. Mr. and Mrs. Hinshaw sailed for Europe on Tuesday on the *Kronprinz Wilhelm*. They will remain several weeks in Germany, attending the music festivals at Bayreuth and Munich, and will also go to Rome for the festival there.

Last season was Mr. Hinshaw's first with the Metropolitan Opera Company, and he scored a pronounced success in German rôles such as *Titurel* in "Parsifal," *Melot* in "Tristan und Isolde," *Donner* in "Rheingold," *Biterolf* in "Tannhäuser" and the *Herald* in "Lohengrin." His contract has been renewed for two seasons more. Mrs. Hinshaw is an heiress and well known in New York society. Her father is the head of the Clyde Steamship Company.

### Damrosch Orchestra to Give Concert Series for Advanced Music Lovers

The Board of Directors of the Symphony Society of New York has accepted a plan suggested by Walter Damrosch by which the eight Friday afternoon subscription concerts to be given next season at the New Theater (now called Century Theater) will be devoted entirely to programs designed exclusively for the most advanced musical students and lovers of symphonic music. Soloists will be employed only as they happen to fit into this scheme, and it is intended that this series shall carry on into the highest symphonic fields and for advanced music lovers what Mr. Damrosch has been doing for beginners in his "Concerts for Young People." The programs will illustrate the development of symphonic music from the concerto and suite of Bach and Handel to the complicated symphony of to-day. An explanatory discourse of twenty minutes by Mr. Damrosch will precede each program.

### Dr. Wüllner Coming in August for His Vaudeville Tour

M. H. Hanson this week received word from Dr. Ludwig Wüllner that the famous German lieder singer, after a restful Spring in Taormina, Sicily, has left there to spend a few weeks at his Summer house in the little Dutch village of Leonard-op-Zee.

Dr. Wüllner will sail for America on August 19, and will appear for thirteen weeks in vaudeville in the Far West. The hope is expressed by many of Wüllner's admirers that he will give at least one or two recitals in the East before he returns to Germany, where he is in greater demand than ever.

## Haensel and Jones Present

MR. ARTHUR SHATTUCK  
PIANIST

1911-12 Season 1911-12

## FINE OUTLOOK FOR CHICAGO SCHOOLS

Directors of Conservatories Happy Over Prospects for Next Season—  
The Week of Students' Recitals

CHICAGO, June 5.—Music schools, academies and conservatories all over the city are busy preparing for next season, which promises to be unusually profitable and interesting. While the vocal teachers were not over enthusiastic over the direct results of the grand opera season a year ago they now observe its influence has not been uncertain, but most beneficial. It is quite probable that aside from the opera class, which is under the direct patronage of the Chicago Grand Opera Company, several leading schools, which have heretofore not given particular attention to opera, will establish grand operatic departments. All in all it will be the largest year in the educational musical line that Chicago has ever experienced.

One of the interesting events of last week was the school of acting contest in the Ziegfeld, the judges being Ethel Barrymore, Louise Drew, Charles Dalton and Frederick Truesdale, together with Edmund Breese. The gold medal, which was the chief prize, was awarded to Gerda Heinus, the daughter of a well-known North Shore musician.

Thomas Taylor Drill is booked to coach many professionals this Summer at his studio in Kimball Hall. Among notables at present practising in his studio is "Doc" White, the pitcher of the "White Sox," who has an excellent voice and is using it well. His ambitions vocally are far above the rush and roar of the diamond field.

Sig. Antonio Frosolono is back from a series of successful concerts in this State, where his violin work was highly approved. He is now rehearsing several novelties for his recital to be given in the Fall, a Suite by Schytte, op. 86, No. 3, and Max Bruch's "Concertstück," op. 84. His public work has led him to close his downtown studio, but he will continue to give lessons during the Summer at his home studio on Oakwood Boulevard.

L. Gaston Gottschalk, the well-known baritone and educator, who returned from a protracted tour West, not greatly benefited in health, has rallied in splendid fashion under x-ray treatment and is glad to be

back at his old home in Rogers Park. Mr. Gottschalk is recovering so rapidly that he expects to be back in the educational arena for service next season.

Summer work pupils from seventeen States. Cecil Osik, who has been concertizing during the past season with the Schubert Ladies' Quartet, has returned to this city and resumed her studies with Mrs. Williams. Likewise Rose Cohen, prima donna soprano, and Maybelle Fisher, who started South last week on a four weeks' concert trip.

Walter Keller, manager and organist of the Sherwood School, gave a preliminary

the new president of the Sherwood Music School, will give recitals at that institution in the next week. The series opened June 1 by Esther Vincent, the second was given this evening by Irene Peterson, the third Thursday evening by Gertrude Lloyd and Alice Williams will give one on June 10, and on June 12 Ione Jaeger will give the final recital.

Charles W. Clark, the eminent baritone, opened his new vocal studio at No. 707 Fine Arts Building last Wednesday morning and already has his time heavily booked for his Summer season of teaching in this city. He gives a recital Thursday evening in Masonic Temple at Indianapolis.

Earl Blair, a pianist, who was very successful with the American Conservatory, closes his work at Kemper Hall, Lake Forest, with two recitals by artist pupils on June 5 and 7. He sails for Paris on the 17th on the *Carmania*. He expects to study considerably with Harold Bauer during the Summer, rehearsing concert programs for next season. He is booked to return late in August.

Carolyn Willard, the Chicago pianist who gave such a successful series of recitals in New England early this Spring, sailed for Europe last month and will remain in London during the Coronation celebration. Miss Willard has been booked in and about the English capital for a number of piano recitals that will take up her spare time between now and the last of August, when she is booked to return to meet her students at her studio in the Fine Arts Building.

John Francis Connors, the young pianist, who has made several successful appearances with orchestras last season, won the Diamond Medal in the post-graduate class at the Chicago Musical College, and Mary Krone, a talented young pupil, was awarded a gold medal in the teachers' certificate class of competition. Both are in the piano classes of Maurice Porenfed, the well-known pianist and musical critic.

Mabel Bond, a talented pupil of Harold Henry, of the Cosmopolitan School of Music, will give a concert Thursday evening at the Baldwin Hall, presenting a fine classic program. Mr. Henry is as successful in the educational line as he is in concert work. He is particularly gratified over the outlook for recitals next season.

C. E. N.

The son of Dr. Hans Richter is soon to make his début as a concert singer.



Board of Examiners, Piano Department of Chicago Musical College. From Left to Right: Maurice Rosenfeld, C. Gordon Wedertz, Adolf Brune, Anton Foerster, Arthur Rech, Paul Stoye, Sol. Alberti, Walter R. Knüpfer, Karl Reckzeh

Mrs. Stacey Williams expects to have an unusually busy Summer with many advanced pupils and teachers studying vocal music at her studios in Kimball Hall this Summer. She has already booked for her

program on the organ before President Taft delivered his address on Canadian reciprocity last Saturday evening at Orchestra Hall.

Five leading pupils of Georgia Kober,

## G. DEXTER RICHARDSON

ANNOUNCES FOR THE SEASON 1911-12

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FRANK  
KLOTZ Soprano

TRNKA Violinist

DOYLE Dramatic Tenor

JOHN FINNEGAN Tenor

Marguerite DUNLAP Contralto

EDITH MAE CONNOR Child Harpist



Dear MUSICAL AMERICA:

New York as a center of culture seems to be getting a blackeye. Two things have happened recently which seem to make it look that way. The first of these is the announcement that the new building for the New Theater is to seat a considerably smaller number of persons than the original building. It appears that the people who originally calculated the number of cultured persons who would support the performances at the New Theater have, through practical experience, been obliged to lower that number by a considerable amount. Moreover, the amount of money to be spent for the new building is but a fraction of that which was spent for the first one, so that, in case of a theatrical failure, so it is said, the property can be got rid of readily. All this would look like backing water. However, the ideals involved in the institution of the New Theater are to be given a further trial on this new basis, and as ideals are a matter of quality, rather than of quantity, I hope to see the permanent success of the New Theater idea. Incidentally, the original venture has supplied New York with an extremely elegant home for opera that does not fall legitimately within the scope of the Metropolitan Opera House.

\* \* \*

A second matter, however, is even a greater blow to the pride of the intellectual elect of New York. In short, London *Punch* has poked fun at New York. This is, indeed, a hard blow. Upon hearing a report that "speculation in first editions and works of art is said to be taking the place of bridge and horse racing in the United States," *Punch* prints a column of Wall Street Monday Market and Stock Exchange News. One of the items reads as follows:

"Manuscripts of Handel's sacred works drooped to nothing, first editions of Strauss and Wagner feverish, Beethoven's Ordinary dull, Mendelssohn's A nervous; Paradise Lost, crumpled; but Hamlets and Othellos boomed on fresh wires from the Shakespeare Exploration Syndicate, whose mining expert reported having struck a new reef of code, first editions."

In the Stock Exchange News it is reported that "Dramatists were dull and devoid of interest—especially in the musical comedy section—and toward nightfall showed an irregular tendency. . . . In musicians there was nothing doing." An announcement of a new company, the "Artistic Culture Development Works, Limited," is made, one of the items in the prospectus being "the manufacture of Strad violins will be commenced on a wholesale scale; a profitable income is also expected from the stuffing of modern busts with old waistcoats." Painting and literature get it as hard as music, rather harder, in fact. I understand that the literary, art and music critics are in a rage over this unwarrantable attack on the status of culture in New York, and are planning to sue the editors of *Punch* for a large sum of money.

Meanwhile, New York in general is bearing up under the charge.

\* \* \*

If you are worrying about your American accent, dear MUSICAL AMERICA, or if you think that you could help any of your friends who are worrying over a similar cause, be informed that there are teachers in London now who are teaching "Americans and Colonial English" to get the exact English pronunciation and forget the barbaric methods of speech of their homeland. I learn that it is possible to cure the American nasal twang completely, even after it has become thoroughly habitual. So you see there is hope for all of us!

As for myself, being an immortal, although some of your scoffing readers will probably insist that I am merely eternal (immortality suggesting something ex-

alting and noble, and eternality merely suggesting continuity), I, of course, have to reincarnate myself in various worlds and races with such comparative frequency that it has become habitual with me to be able to drop one language, and the spirit of it, for another. It is only a short time ago that I was talking Atlantean and, shortly before that, Martian. If these proud English could but hear those languages spoken they would get over trying to convert people to their own. However, these teachers are doing one really good thing—let me whisper it very softly in your ear—they are teaching American women to speak in a lower tone of voice. I hope that nobody heard me say that!

\* \* \*

The argus-eyed F. P. A., of the *Evening Mail*, has noted that in the New York *Evening Telegram* there is offered for sale a violin which, so the advertisement says, is "genuine Italian, made by Nicolaus Amatus Fecit." "Old man Fecit," reflects F. P. A., "was a great old violin maker, but he had nothing on George W. Tinxit, the well-known painter." Only, in the highly individualized language of his column, he does not say the "well-known" painter, but the "w.k." painter.

The only way you can become a true appreciator of F. P. A.'s column is to read it every day and gradually learn the language. Thus, the column—only, I should call it the column—is closely analogous to the philosophy of Immanuel Kant, which can only be properly understood by a study of the terms employed by his immediate predecessor. Greatly as I enjoy F. P. A. and Immanuel Kant, I prefer my own method of writing in a way that every child can understand at first glance.

\* \* \*

We are not through yet, it seems, with the analogy between music and drink. "Singing a song," says an English physician, "is a better way of promoting an appetite than drinking a sherry and bitters." Do you know anybody who would drink a sherry and bitters to get up an appetite? I am sure I do not. A commentator, taking into account the British origin of the remark, says that "doubtless the opinion stands for cocktails, which, in this land of hurry, are more popular than the gentler sherry, but the great objection to the scheme is that few of the diners out feel capable of song until the cocktails have been lowered down the hatch."

If I knew the name of the bright gentleman who made this remark I would give him credit for it. From the looks of the clipping before me I should say it came out of the *Morning Telegraph*. But do you notice this tendency to place the idea of music and drink in proximity? As I told you, music is a stimulant to the psychic nature, just as drink is a stimulant to the physical. It does not at once appear where the cross relation comes in and how song can, therefore, affect the physical. But all singers who are not "soul" singers are aware of the fact that song is a physical as well as a psychic thing. The song, therefore, has it over the drink in that it is a tonic for both soul and body, whereas the cocktail, or the sherry and bitters, as you will, exerts its beneficial effect only upon the mundane and material plane. The moral of this is that we should all get onto the water wagon and sing—it is both more economical and beneficial to the health!

\* \* \*

I hope that Mayor Gaynor does not read the *Herald*, or that any of his friends who read it will not send him the special dispatch from London I saw the other day in that paper. A London physician, it seems, has said that flute playing is a medical as well as a musical matter, and that it is very beneficial where there is a weak spot in the lungs, as the breath necessary in playing this instrument ("mournful instrument," the dispatch calls it) makes a lot of little lung cells work which otherwise would be unemployed. So far you will be wondering where Mayor Gaynor comes in. The doctor, however, goes on to say that in view of the fact that outdoor air is much more beneficial than indoor, he would not recommend the playing of the flute indoors, but that if a man has the courage to sit outside in the park and play it will help him. Now, you see, if the Mayor gets wind of these park flutings he will launch a movement to have the doctors in New York tell their lung patients to go out in the park and play a wind instrument, and thus he will have consummated his project for the provision of municipal music by amateur bands. I only want to say that all lung sufferers contemplating following the advice of the London physician, or acting upon any suggestion which might come from the Mayor, will find that the air of Arizona is much more beneficial than the air of New York. A word to the wise.

One sympathetic citizen, favoring the Mayor's opposition to the appropriation for music in the school playgrounds, writes one of the papers: "Half the wild foreign animals that fill the park do not appreciate music. Don't give it to them, cut it out."

The name of this man is John Henry Smith. There is a sturdy name for you that bears evidence of a total exclusion of Latin, Mongolian, African, or any other blood except good old Saxon. An Italian to such a man is a wild foreign animal. However, if Mr. John Henry Smith would take the trouble to go out among the people in the parks during the band concerts he will hear some wild foreign animals singing over with the band whole songs from operas without missing a word, while most of the tame, domestic animals are not even waked up to what is going on until the ragtime comes along. "Music does not feed and clothe people," says John Henry Smith. Ah, well, I am not so sure about that!

\* \* \*

Gabriele D'Annunzio, who, as it is known, has had many creditors after him, is now pursued by the church, which has placed most, though not all of his works, on the Index Expurgatorius. The text of the document which bans the works of the poet appeared in a Roman newspaper and was signed by Cardinal della Volpe. Here are the closing words:

Palatio Apostolico Vaticano die maii 1911, damnavit et damnat, proscriptis proscriptaque, atque in Indicem liborum prohibitorum referri mandavit et mandat quae sequuntur opera:

GARRIELE D'ANNUNZIO—Omnis Februa Amatoria. Omnia opera dramatica. Prose scelte.

Arnold Volpe, seen at his home last evening, declared that he was no relation of Cardinal della Volpe, and that he has nothing to do with the banning of "Saint Sebastian." The above list of D'Annunzio's proscribed works is translated: "All love stories; all dramatic works; selected passages."

\* \* \*

Dr. Owen, I see to my great disappointment, has had to give up digging in the river Wye for the proofs of Bacon's authorship of Shakespeare. But after all these hopes it is like the subway problem in New York, each week promises its solution and each week finds it the same unsolvable problem. It is an ill wind, however, that blows nobody good, and some one writing in the Cleveland *Plain Dealer* has suggested that there is a fine topic in the Wye matter for the moving picture people. How much finer one, though, for the makers of opera. As the man who proposes the idea sees it, the first scene is a back room in the Mermaid Tavern. William Shakespeare, modeled upon the Chandos portrait, is writing "To be or not to be" with a long quill pen in highly magnified writing. Francis Bacon and Ben Jonson enter cautiously, point at the poet and shake their fists. Bacon holds a large volume named "Commentaries" and Jonson takes a black bottle from his coat pocket. They smash Shakespeare over the head. The next scene is set at the banks of the Wye by moonlight with the wind machine going. Frank and Ben carry in William's head in an old clothes valise (why not a silver charger?) and tossing it into the river run away. Highwaymen chase Bacon and Jonson, who finally escape by hiding in a ditch. The third scene, as managed for a moving picture machine, would present pictures taken on the spot of the present digging operations, while the ghost of Shakespeare can be shown watching and wearing a broad smile. Is not this the stuff that comic operas are made of?

\* \* \*

Mme. Melba recently made an address to the pupils of the London Guildhall School of Music—she has instituted a scholarship in this school, open to sopranos—at least she began to address the pupils, but after she had read a few words she said that she had never done such a thing before in her life and couldn't start now, and handed the paper to Landon Ronald, who read the rest of it. "Singing in English" was her topic.

The incident reminded me of an occasion when that electrical and X-ray wizard of Tufts College, Professor Dollbear, was once giving a lecture at the Brooklyn Institute. He had a table covered with apparatus and his plan was to first make a very thorough and scientific discourse upon certain recently discovered and extremely

startling phenomena of electrical and other mysterious waves. There is very little of the professor about Dollbear, and much of the genius. However, he started in to read his paper and kept at it for perhaps five minutes. The slowness of the proceeding got on his nerves. There was this silent and attentive audience before him, these marvelous stored up forces by his side, and his own mind blazing with the thought and knowledge of them. At last he could stand the strain, the toilsome reading of his well-chosen words no longer, and, throwing down his paper, burst out: "I can't read this, but if you will come up around the table I will show you something that will make your hair stand on end."

So Melba might have said: "I can't read this stuff, but just listen to me sing English." However, it is well that her paper was allowed to be heard, for, judging from the passages of it I have seen reprinted, it is full of excellent sense.

\* \* \*

Did you know that Dr. George Gibier Rambaud, the husband of Mme. Gerville-Réache of the Metropolitan Opera House, is director of the Pasteur Institute in New York? This fact is responsible for his having had a curious experience in Des Moines, la., the other day. The man who told me about this seemed to feel it necessary to explain that there was really a reason for the prima donna's going to Des Moines, la.—that it was not a mere whim. If he were only Mephisto writing this letter I see plainly that he would express himself in such a way as to have a large subsequent correspondence with the citizens of Des Moines. Well, the singer and her husband were busy unpacking their trunks in the Hotel Chamberlain when the telephone rang and the following conversation took place:

"Hello!"

"Mrs. A. B. Smith, to see the doctor."

"Send her up."

And he tried another bunch of keys on the 28th hat trunk.

Telephone.

"Hello!"

"Mrs. A. B. Miller to see the doctor."

"Send her up."

Just then Mrs. Smith was admitted carrying a wee bit of a Pomeranian under her left arm.

"Won't you sit down?"

And the doctor, convinced that he was facing the editor of the woman's page of some daily or bi-monthly, went to wash his hands and brush his mustache.

Telephone.

"Hello!"

"Mrs. A. B. Miller to see the doctor."

"Send her up."

"Mrs. A. B. C. D. Cohen to see the doctor."

"Send her up."

"Mrs.—"

By this time the doctor was wondering how many "women's pages" had sent their editors to inspect Madame's French hobble skirt. And the maid admitted Mrs. Brown and Mrs. Miller and seventeen other women and then some more women. All of them were carrying dogs or leading them in leashes; some (of the dogs) were muzzled, some were peering out of willow baskets.

The twenty-two women, in a vocal ensemble worthy of the best Greek choruses, started in: "Doctor, I want you to look at my darling, and 22 canines were poked under George's nose.

"Charming, delightful, too cute for anything," he said meekly. For no prima donna's husband would ever dare to aggravate the editor of a woman's page.

Still could there be twenty-two women's pages published in the metropolis of Iowa? A horrible suspicion entered his mind. He made a dash for the door, caught an elevator on the wing and alighted in front of the desk clerk.

Alas!

The fame of the Pasteur Institute had reached Des Moines through the announcement of Madame's appearance. One obliging musical critic had volunteered the information that it was a dog hospital.

As Goldberg says, "They all look good when they're far away." Your

MEPHISTO.



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## HERBERT ORCHESTRA IN INDIANAPOLIS CONCERTS

Director's "Natoma" Music Popular—Admirable Work by Soloists—De Pauw Glee Club's Concert

INDIANAPOLIS, June 3.—The Victor Herbert Orchestra, assisted by Agnes Kimball, soprano; Lillia Snelling, contralto; Harry Fellows, tenor, and Frank Croxton, bass, gave two concerts at the German House Thursday afternoon and evening before fine audiences. A splendid program was given for the matinée, including compositions from the Italian, French, Russian and American schools. Two of the director's compositions were on his program, namely, the Prelude to Act III, "Natoma" and the "American Fantasy," which was the closing number, and a third number was substituted by Mrs. Kimball, who sang the "Spring Song" from "Natoma," which proved to be the most gratifying number of both afternoon and evening programs. Mrs. Kimball was formerly a resident of Indianapolis and her welcome was one of exceedingly great warmth. Her voice has greatly improved since last heard here and her singing of this "Spring Song" will long be remembered. The other soloists for the afternoon were Harry Fellows, tenor, who sang a pleasing aria, "Mia Piccarelli," by Gouilz, and Frank Croxton, bass, who sang the ever-beautiful "Gypsy Love Song" from "The Fortune Teller." Fred Landan, violinist, was heard at both performances and showed himself to be a most capable artist.

The evening program included three Wagner numbers as well as the "Ballet Suite," by Massenet, the "Slavonic March," Tschaikowsky, and a suite from Herbert's "Natoma." The soloists for the evening included Frank Croxton and Lillia Snelling, contralto, who delighted her audience with her beautiful voice and gracious personality, her number being the aria, "La Cieca," from "Gioconda." The quartet from "Rigoletto" closed two of the most satisfying concerts heard here this season.

On Monday evening, at Roberts Park Church, the De Pauw Glee Club gave a most successful concert here. The soloists were heard to fine advantage and the audience gave enthusiastic applause. This organization is under the direction of Adolph Schellschmidt, one of the State's most capable musicians, and the club evidences the work of a conscientious tutor. M. L. T.

### To Sing "Dick Johnson" for Savage

A cable message sent to his New York office from Berlin by Henry W. Savage June 6 contained the information that Mr. Savage had engaged Leon de Sousa, tenor, for the rôle of *Dick Johnson* in his forthcoming production in English of "The Girl of the Golden West." Mr. de Sousa is the son of Laura Harris, an American soprano who made her début in grand opera at the Academy of Music, New York, in the late sixties and who subsequently met with success abroad as well as in this country. Mr. de Sousa was trained by his mother and Jean de Reszke. His principal rôles have been in "La Bohème," "Faust," "Carmen," "Tosca," "Cavalleria" and "Werther," and he created the principal tenor rôle last Summer in the first London production of Strauss's "Feuersnot."

### Sibyl Conklin Engaged in Elberfeld, Germany

Sibyl Conklin, a pupil of Oscar Saenger, with whom she studied for six years, and also a member of his opera class, sailed for Germany a year ago, to seek an operatic engagement. For the last year she has been studying with Frank King Clark, and has just been engaged to do leading contralto rôles at the Stadt Theater, Elberfeld, Germany. Miss Conklin's work in the opera class was such that Mr. Saenger predicts a splendid career for her.

## MARC LAGEN AND PARTY ON POCONO MOUNTAIN



Marc Lagen, the New York Manager, and Some Friends on the Summit of Pocono Mountain, Pennsylvania. From Left to Right: Mr. and Mrs. Anderson, Mr. Lagen and Mrs. Lagen (Fay Cord)

**MARC LAGEN**, the New York manager, after a strenuous season, has been spending a part of May in the mountains with Mrs. Lagen, who, as Fay Cord, the soprano, is well known to the concert-loving public. Mr. Lagen, besides being an impresario, is also something of a composer and it is probable that his vacation this Summer will result in the production of two or three songs. Those who have

had the opportunity of hearing some of his work are enthusiastic about its piquant qualities and descriptive features.

As a manager Mr. Lagen has announced a long list of good artists for the coming season and many of them already have numerous bookings. Mrs. Lagen, after her Summer's rest, will resume her musical work and will devote most of her time to recital programs.

## H. EVAN WILLIAMS ENDING A BUSY SEASON

**H. EVAN WILLIAMS**, sounding the top note of optimism, came to New York this week after a tour through the country, including more than 100 appearances in recitals, oratorios, festivals and orchestral concerts. Mr. Williams spent the latter part of the week in Camden, N. J., singing for the Victor Talking Machine Co., and on the 14th sails aboard the *Mauretania* for London, where he will sing for a gramophone company, returning on July 8 a *Lusitania* to fill festival engagements at Knoxville, Tenn., and Norfolk, Conn. Directly after Easter this noted Welsh tenor joined the Radcliffe forces, appearing as soloist with the Victor Herbert Orchestra, giving thirty-five concerts in practically all the important cities of the South. So great was the interest in Mr. Williams's singing that Manager Radcliffe has re-engaged him for a ten weeks' recital tour next Spring.

In order to keep faith with the management of the Cornell festival Mr. Williams was obliged to leave the orchestra at Jacksonville, Fla., to appear at Ithaca, N. Y., but immediately after the fulfilment of this engagement he rejoined the orchestra.

Dolly Dalrymple, in connection with an interview with Mr. Williams, published in the Birmingham *Age-Herald*, says:

"Just what honors Evan Williams has added to his already large list has been noted during his engagement here for the music festival.

"Each time he has appeared on the program he has made a big 'hit,' and on every side praise of his artistic work has been accorded lavishly.

"His voice is beautiful—of that silvery, piercing quality (as Mrs. Browning would call it) which is delightful when heard in solo work, and which flows through an en-

semble, like a crystal waterfall through mountain scenery or like a silvery stream through willow bordered meadows.

"Art strikes the note when Mr. Williams sings.

"He is singing not for you, not for royalty, not for the gallery, but he is singing to illuminate, to unfold, to vitalize his art!

"There is no pantomimic suggestion from him when he gets ready to sing a 'high C.'

"Not at all. He merely happens to have a 'high C' tucked away in the aria he is interpreting, and he sings it and leaves it with you and goes on, and you just hug that last, resonant, beautiful, wonderful note, tight in your heart and want to hug it all the tighter, the more you think of it, because it is pure art with a capital 'A.'

"Mr. Williams is patrician in his vocalization.

"His art is aristocratic.

"Every time he sings he gives his choicest article in style, smoothness, legato, nuance, diminuendo—all—and he pleases beyond the shadow of a doubt.

"So much for Mr. Williams and his art and the inspiration he imparts to the music lover who goes to hear him, in a quiet, serious manner, devoid of hysteria, of ecstasy, but with appreciation only of the beautiful in music."

### Mrs. Oscar Hammerstein Wins Divorce

An interlocutory decree of divorce was granted June 3 to Mrs. Malvina Hammerstein, wife of Oscar Hammerstein, the operatic impresario. Mr. and Mrs. Hammerstein had been married thirty years.

Pauline Donalds sang at Jan Kubelik's London concert a few days ago.

## LONDON CRITICS PRAISE ALBERT SPALDING'S ART

American Violinist's Second Recital in English Metropolis Wins New Encomiums

LONDON, June 1.—Albert Spalding, America's distinguished violinist, had another brilliant triumph at his second violin recital in London. He has also been engaged to play at the Savage Club, the celebrated haunt of artists and musicians.

The London *Times* of May 9 says: "In the dearth of interesting violin music that is neither hackneyed nor of formidable difficulty it is strange that so beautiful and attractive a work as César Franck's Andante Quietoso should be so seldom played, and thanks are due to Albert Spalding for drawing attention to it, giving it a good position in the program of his second recital in Bechstein Hall and for playing it with unaffected expression and in such a way as to make it one of his most effective pieces. His remarkable trill in polyphonic playing was manifested in Bach's unaccompanied Adagio and Fugue in G Minor, while in a straightforward performance of Corelli's Sonate in D, a very beautiful interpretation of Beethoven's Romance in F and a brilliant reading of Dvorák's 'Mazurek' and other pieces he won decided success.

The critic of the Daily Telegraph of May 9 writes: "So recently the many admirable qualities of Albert Spalding's violin playing came under discussion that there remains little that need be said concerning his second recital. A capital beginning was made with Corelli's characteristic Sonate in D, a work which strongly exemplified Mr. Spalding's feeling for music of a bygone day. An Adagio and Fugue in G Minor of Bach were also very cleverly played and with considerable rhythmical address, while the violinist's breadth of phrasing and the striking beauty of his tone were made manifest in Beethoven's well-known Romance in F. Tschaikowsky, Dvorák and César Franck were among the composers who figured in the recital-giver's list of smaller pieces."

### Pittsburg Gives \$5,000 for City Orchestral Band

PITTSBURG, June 5.—The City Council has appropriated \$5,000 for music in the city parks this Summer. A new organization to be known as the City Orchestral Band, composed of thirty former members of the Pittsburg Orchestra, will furnish the music beginning Sunday afternoon, June 18, and continuing at intervals until the money is exhausted. Hans Zwicky will conduct the orchestra. Concerts will be given in Schenley, Highland and West Parks. Conductor Zwicky says there will be enough brass, reed and wood instruments to deprive the organization of exclusively orchestral character. He will aim to give plenty of light, popular music besides classic selections. This will be the first time in the history of Pittsburg that a season of concerts of this character has been provided by the city. E. C. D.

### Plans Music Festival for Wage Earners

Julius Hopp, representing the Wage Earners' Theater League, is making arrangements for a music festival for the benefit primarily of workingmen and school children to be held at Madison Square Garden, New York, the week beginning June 25. Mr. Hopp plans to engage the Russian Symphony Orchestra, under Modest Altschuler, to give concerts every night of the week, playing an "international program" of songs of different countries. Workingmen will be given tickets for 25 cents and school children will be admitted free. Others will be charged 50 cents.

### Mother of Mme. de Cisneros Dead

PARIS, June 5.—Mrs. J. C. Broadfoot, formerly of Brooklyn, N. Y., mother of Eleanor Cisneros, the singer, is dead.

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## VIENNA CONCERT SEASON IS OVER

A Few Americans in Late Musicales—What Lucy Weidt Thinks of Us

VIENNA, May 20.—The concert season is now definitely over. A few stray performances took place last week, among which the production of the Meisterschule of the Imperial Royal Conservatory merits mention. The pupils' orchestra, under Director Wilhemp Bopp, again did excellent work and a number of soloists from its ranks displayed commendable skill upon the violin in various movements of concertos by Mozart, Beethoven, Brahms, Ernst and Mendelssohn. The young American, Frank Williams, showed fine interpretation and technic in the first movement of the Beethoven violin concerto and received well merited applause.

At the last fortnightly musicale of the Foreign Students' Group, another young American violinist, Ralph Lewando, of Boston, played with great expression and much technical skill the first movement of the lovely Mendelssohn concerto, which cannot be heard too often, but is so often on the program of virtuosos of the highest rank that it is a dangerous test. All the more credit if the test be well stood, as on the occasion in question. At the same musicale a hearing was given three songs by Heine, the music for which was composed by a young New Yorker, A. B. Frankel, who has for some time been studying here to excellent purpose the art of composition and of conducting and is now about to return to his native country. Mr. Frankel's songs were most favorably received. They display much talent and are ultra-modern in style. On this occasion the Baroness Bertha von Suttner, famed for her work in the peace movement, and a celebrated writer besides, was the guest of honor.

At the Hofoper the "Rosenkavalier" has had a new impersonator, Eva von der Osten, who created the part of Octavian at the original presentation of Strauss's opera in Dresden. She plays and sings the part with grace and intelligence, her voice having a boyish timbre peculiarly adapted thereto. Director Gregor has introduced at the Hofoper a practice obtaining at the Royal Burg Theater at Vienna and at a number of German playhouses, that of a board of stage managers consisting of himself, the orchestra, chorus and ballet masters and the artistic and administrative secretaries.

The operetta company of the Wiedner Theater is about to leave for Paris, where a number of performances will be given under the leadership of Franz Lehár. An excellent production of Lecocq's "Girofle-Girofia" took place at this theater a few nights ago, as a sort of public rehearsal for the French capital; for, as a delicate compliment to the once dominant reign of French operetta, the Vienna company will open there with this ever-charming work at which the now aged composer will probably be present.

Work was begun this past week on the alterations and adaptations to be made during the coming Summer in the building of the Musikverein. The five statues on either side of the main entrance on the façade of the building, life size presentations of the great tone masters, Beethoven, Schubert, Mozart, Haydn, Glück and Schumann, Mendelssohn, Weber, Bach, Händel, respectively, have been removed from their niches, which will be converted into windows. New galleries will be added within the building and the work is to be finished in October. More than 1,000,000 crowns, about half of the amount to be raised for the erection of a new concert house, has already been subscribed for and the work of building will be begun during the Summer.

Last Sunday a prominent local paper published an interview with Lucy Weidt, in the course of which she was asked to give her impressions of America. She found, during her recent sojourn there, that the Americans laid great stress on *bel canto*, and it was her own opinion that beauty of tone should be preserved even in the most emotional scenes. Whether the Americans were really mere money grubbers? At bottom, yes; the dollar reigns. But it is the dollar which gives the Americans their culture, for they have to buy it. And it is the almighty dollar which makes it possible for them to pay the fabulous prices necessary to have as many as five and six stars on at one performance of an evening at the Metropolitan. The Americans are, perhaps, quite unmusical. But they are so accustomed to the very best that they are instinctively aware of something that is not quite first class. Had she felt at home there? She was dreadfully homesick at first, a feeling that began on the way across. Everything was so different from what she had always been accustomed to; the traveling, too, was most unpleasant, the sleeping cars with their long rows of berths, for men and women, in the same car most especially. The Americans had simply the one object, to get along at the greatest possible speed, and did not make as much of a transcontinental trip to the Pacific as do the Viennese over a journey to Paris or Moscow.

"I lived in the Angonia (Ansonia?) in the eighth story, and Slezak in the eleventh above me. I was exceedingly unhappy. Slezak tried his best to comfort me in his droll way. When German singers meet in America they greet each other with the number of days still remaining of their stay. Meeting Slezak on the stairs (does not one use elevators in those tall flats?) he would say, 'One hundred and twenty-one days, good morning,' to which I replied 'Only 42, good bye.'

Perhaps the best gauge for a singer's success in a country is the manner it is spoken of afterwards. ADDIE FUNK.

### Sammarco Busy in London

LONDON, ENGLAND, June 1.—In spite of his numerous professional engagements—he is singing three and four times a week at the Opera alone—Mario Sammarco found time to look in at the large fancy dress ball given under fashionable patronage at the Hotel Savoy May 18. He was also a guest at Mme. Melba's birthday reception at the same hotel the following evening. On May 30 he sang at a large musicale given by Mrs. Coats in her London residence. A prominent German manager is anxious to engage Signor Sammarco for some "guest" appearances in opera in Germany and Austria during the Summer, if the dates can be fitted to his English and American engagements.

Florence Hinkle Engaged for Worcester

Florence Hinkle has been engaged to sing the soprano part in the Beethoven Mass, which will be one of the important works to be given at the coming Worcester Music Festival. This concert soprano has just finished a festival tour with the New York Symphony Orchestra and everywhere won the unanimous praise of the critics and public.

Fairy Opera by Berlin Composer Purchased for London

BERLIN, May 27.—A two-act opera, "Marienkind," by Richard Wintzer, a young Berlin composer which Engelbert Humperdinck and Felix Mottl have praised warmly has been purchased by an international opera syndicate of London, to be presented in that city next season. The opera was first performed at Halle in 1903. It is based on one of the fairy tales by the Brothers Grimm. Its composer has established a reputation not only as an opera composer but also as a writer of songs for children.

Van Hoose Engaged for Chicago Opera

Messrs. Haensel and Jones have just received a cable dispatch from Andreas Dippel, in Paris, stating that he has engaged, for several appearances with the Chicago Opera, the eminent American tenor, Ellison Van Hoose.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

A NEW edition of Richter's "Canon and Fugue,"\* translated into English by Arthur Foote, the American composer, appears from the press of the Oliver Ditson Co. This is the third edition and the author has expressed in his preface a desire to "make the whole matter still more clear and intelligible by some improvements in expression and by explanatory additions." The book is too well known to require much discussion; suffice it to say that it is an excellent revision of what has always been considered a standard work. Mr. Foote has translated the text well, and the numerous examples are all clearly explained. For serious students it will be a useful reference book.

FROM the press of Carl Hauser, the New York publisher, who in a few years has set up a most successful business, come "Four Transcriptions for Four Violins,"† the work of H. von Dameck, op. 5. The compositions which Mr. von Dameck has arranged are: 1, Corelli, "Sarabande"; 2, Gluck, "Andante"; 3, Mozart, "Ave Verum"; 4 Haydn, "Menuet," op. 3. In transcribing them for a quartet of violins, the arranger has shown much ability; he has adapted the compositions so that they may be played by pupils who have completed the first three positions, and in doing this has made these arrangements invaluable for teachers with ensemble classes.

The edition is well gotten up, and there is a complete score published with the parts, which is an excellent idea, enabling the teacher to detect even the slightest mistake, no matter how large the ensemble class may be.

A "NOCTURNE"‡ for the piano, by L. B. Rossbach, op. 3, is a recent publication of the house of Carl Hauser. It is a nicely conceived composition, with some good straightforward melody, and though the middle section is rather rhapsodic, without a sharply defined second theme, the piece carries itself well. It is very playable and will be of much service as a teaching piece.

Jean Paul Kürsteiner, whose songs have met with marked success during the past few years, has published, through the house of G. Schirmer, four songs which take high rank among productions of the day.

The first is a "Serenade"§ to a poem by

"CANON AND FUGUE." By Ernst Friedrich Richter, translated by Arthur Foote. Published by the Oliver Ditson Co., Boston, Mass.

"FOUR TRANSCRIPTIONS FOR FOUR VIOLINS." By H. von Dameck, op. 5. Published by Carl Hauser, 1215 Lexington Ave., New York City. Price, Score and Parts, \$1.00.

"NOCTURNE," op. 3. For the piano. By L. B. Rossbach. Published by Carl Hauser, New York City. Price 40 cents.

"SERENADE." Song for a high voice. By Jean Paul Kürsteiner. Price 60 cents.

"THREE LOVE SONGS," op. 12. By Jean Paul Kürsteiner. Published by G. Schirmer, New York. Price 40 cents each.

### School of the Piano Pedal

THERE is a tendency among students of the piano to relegate to a secondary place, so to speak, the importance of artistic pedaling. The tendency is undoubtedly abetted by the fact that the vast majority of treatises on piano technic accord this supremely important topic far less prominence than it deserves. Yet it is altogether impossible to interpret with any degree of success the music of Schumann, Chopin, Liszt, without the most complete knowledge of pedal functions, not to mention the works of such a composer as Debussy, the effectiveness of which depends entirely upon the performer's ability to bring out their subtle effects of delicate tone color.

The well-known writer on musical subjects, W. S. B. Mathews, has now undertaken to treat the matter of pedaling in a short work entitled "School of the Piano Pedal."\*\* "Artistic pedaling," declares Mr. Mathews, "is not only a question of making the playing sound better, but often of bringing out an idea which, but for the pedal, would not be heard at all." The treatise opens with chapters of conciseness and interest on the pedals and their relation to music, classification of pedal uses, the sympathetic resonance of the pianoforte

\*\*\*"SCHOOL OF THE PIANO PEDAL." By W. S. B. Mathews. Paper, 79 pages. Published by the Oliver Ditson Co., Boston. Price, \$1.50.

Gardner C. Teall, a charming bit of lyricism with a dainty *mormorando* accompaniment; it is well conceived for the voice and should be heard often.

"Three Love Songs," op. 12, for a medium voice, are excellent examples of modern melodic writing.

"I Would My Song Were Like a Star" is a fine example of direct song writing; it is refined and will be heard with pleasure on the recital program.

In "How very near my heaven lies," Mr. Kürsteiner has touched an individual note; the short introduction with its biting dissonance, which is quickly resolved, ushers in a melody of true emotional content, one that is moving in its rhythm. The piano part is big and rich in harmonic weaving.

The third song, "Lines of Flame," is an interesting erotic, the poem, by Rebecca Epping, being a fine set of verses. There is a slight reminiscence of the love theme from Massenet's "Hérodiade" in the last measure but one, but the song is, on the whole, quite original. It is for a high voice.

Mr. Kürsteiner has shown himself in these songs to be a composer of refined melody, which so few contemporary creative minds possess and his songs are clear and lucid in their outline. His accompaniments are interesting, both harmonically and melodically, and he does not overload them with meaningless counterpoint and "sought" harmonic effects. His songs should attain considerable popularity through their directness of appeal and genuine musical thought.

AMONG recent humorous male choruses Lee G. Kratz's "The Orchestra"¶ is a clever bit of writing. The text is in German dialect, and if well spoken and sung is sure to cause much merriment with any audience. The music is appropriate and very singable. It is a welcome addition to this section of choral music and will find a place, no doubt, on the programs of college glee clubs and the like.

Jean Paul Kürsteiner, known by his "Les Rameaux" (The Palms) and "The Crucifix," has an interesting song, "The Son of the Prophet,"|| which is a recent publication of the Oliver Ditson Co. in an arrangement for men's voices by Samuel Richards Gaines. It is partly dramatic and partly lyric and contains some pleasing melody in the tenor solo, "Through plains of Asia wide." Mr. Gaines has handled his material well and has made the song highly acceptable in this form. It is an excellent closing number for a program.

¶"THE ORCHESTRA." Part Song for Men's Voices. By Lee G. Kratz. Published by the Oliver Ditson Co., Boston, Mass. Price 10 cents.

||"THE SON OF THE PROPHET." By Jean Paul Kürsteiner. Price 60 cents.

\*\*"THREE LOVE SONGS," op. 12. By Jean Paul Kürsteiner. Published by G. Schirmer, New York. Price 40 cents each.

and the various kinds of pedal notation. Details regarding the correct manner of using the pedal, when it is taken and when released, etc., etc., are begun in the sixth chapter. Mr. Mathews sensibly makes it his duty to point out that the common habit of entirely neglecting the pedal in early instruction is wrong.

The remainder of the book, save for a chapter on the sustaining tone and soft pedals, and on the manner of connecting chords, is devoted entirely to presenting a number of standard piano compositions, each preceded by a brief discussion of its poetic and structural nature with instructions as to the details of pedaling. The composers whose works figure in the book include Bach, Mozart, Beethoven, Schubert, Liszt, Schumann, Chopin, Wagner, Rubinstein, Rachmaninoff and Tschaikowsky.

### Sergei Klibansky to Sing in Ohio

Sergei Klibansky, the Russian baritone, whose first position of teaching in America has been most successful, has been engaged for concert appearances before the Ohio State Teachers' Association at their convention in Dayton, O., the latter part of June. Immediately following this he will conduct courses for teachers in Dayton for six weeks, after which he will return to the East for a Summer in the country.

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## ECHOES OF MUSIC ABROAD

Humperdinck's Son as a Conductor—Berlin Royal Opera to Have \$400,000 Subscription from State—Franz Lehar Talks of What He Has Done and How He Has Done It—Tenors in an Earlier Existence—England Not So Barren as Modern Germany, Says English Writer

**E**NGELBERT HUMPERDINCK has a lieutenant in his own family. Perhaps, more strictly speaking, he is only a color-sergeant as yet. At any rate, Wolfram Humperdinck convinced Berlin critics that he is "a capable conductor and a musician of fine feelings" when, a few evenings ago, he directed an orchestra recruited from the instrumentalists of the Berlin Komische Oper and the Grunewald Society in a performance of an early work of his father's, a Prelude to Schiller's "Song of the Bell." Fortunately for Wolfram, son of Engelbert, his father is a sufficiently large creative personality to be an inspiration to him without being so overwhelming as to predestine him to a dwarfed and stunted career. Fate has been less amiable to one Siegfried, son of Richard.

\* \* \*

**H**ERETOFORE the deficits of the Berlin Royal Opera have been liquidated from the Emperor's Privy Purse. In future the Prussian Budget will provide for an annual subvention of \$400,000, and inasmuch as the Prussian Parliament, by virtue of this grant, will feel privileged to criticize the policy pursued in the conduct of the Royal Opera the results may be salutary in curbing, or directing into more profitable channels, the Kaiser's somewhat ill-judged extravagances and economies.

The cost, estimated at over \$5,000,000, of the new opera house to be erected in the Tiergarten, on the site of the present Kroll's Theater, facing the Reichstag, is to be met by the sale to the municipality of Berlin of the present opera house on the Linden for the sum of \$2,000,000, the sale of old scenery, storehouses, and so forth, for \$700,000, a contribution of \$750,000 from the Crown and the State's guarantee for the balance.

\* \* \*

**O**F the many new edicts—some of them revolutionary—issued by Hans Gregor since assuming control at the Vienna Court Opera none has been more bitterly resented than the prohibition against hirsute facial adornment. Just why this should be is not quite clear to opera-goers in other cities and countries where beards are not considered essential to the comeliness of stage heroes. Clean-shaven and bearded rôles, as a matter of fact, are more a question of tradition than of anything else. Director Gregor's new regulation makes a clean sweep—or a clean shave—of every moustache in the company, for it applies as much to the most obscure chorus man as to the principals.

It is not generally known that it is in the contract of every male member of the chorus at Covent Garden, London, that he must shave—or be shaved—once a day. For this purpose an allowance is made to him of thirty-six cents weekly. The face of each one is carefully examined every night, and if there are signs of a "growth" six cents is "docked" off the allowance. The artist who plays Figaro at Covent Garden during the season swears that he has nothing to do with these arrangements.

\* \* \*

**W**HILE waiting for the London *première* of his "Count of Luxembourg" Franz Lehar was "pumped" most effectively as to his career by an interviewer from the *Daily Telegraph*.

"My first work," he said, "was, as most youthful composers' works are, of an ambitious character. It bore the title of 'Tatjana'—it was a Russian story—and was produced in Leipzig in 1896 under the name of 'Kukuschka,' when I was twenty-six years old. It obtained a *succès d'estime*, a result that, however satisfying to one's artistic pride, hardly serves to swell one's banking account to any material extent. The piece, however, has since been revived

at the National Opera House, Budapest, and in Vienna. I was just twenty years old when I attained to the rank of *kapellmeister*, and for twelve years I worked hard in that position. So hard did I work,

work of composing. And clearly I cannot go on uninterrupted at that pace. There are months when I do absolutely nothing. One must allow something for recuperation."

"Last year you turned out three separate operas—rather a tour-de-force, wasn't it?"

"Yes," replied Mr. Lehar, with something between a laugh and a sigh, "and I am not anxious to repeat the experiment."

"Have you any particular method of work?"

"It seems rather a contradiction in terms to speak of an erratic method, but the words pretty well describe my system, or want of system. My best work is done in the summer in my country house at Ischl, some five hours' distance by train from Vienna. When the fit takes me I work right through the day and the night; once fairly started

ing through my head, rushed to the piano, played it over, and then duly transcribed it. It proved one of the most popular airs I have ever written. Just listen." And with a bound Mr. Lehar was at the piano giving indisputable evidence of the truth of the statement.

"How do you manage about your librettos?"

"In that respect I have been exceedingly fortunate. The great thing, I find, is to work in perfect sympathy with one's author. Dr. Willner and I, for example, are constantly together when we have a piece in hand. What I do during the day I play over to him in the evening. And just as he is always ready to make any changes I may desire in the libretto, so am I prepared to accept his suggestions. If I cannot have a book that appeals to me I will not have a book at all. Just after the success of 'The Merry Widow' Dr. Willner informed me that he had something he wished to bring under my notice. I answered, 'All right, but don't be offended if I say no to it.' He read me 'Luxembourg' and 'Gipsy Love,' and I immediately leapt at both. You see," said Mr. Lehar, with a laugh, "even the strongest resolutions are not proof against temptation."

"You asked me a moment ago about my 'method.' Well, here is an instance into which method doesn't enter at all. When Mr. Edwardes was rehearsing 'The Merry Widow,' at Daly's, he came to me with the request that I should write two special numbers, adding that they must be done at once. I left the theater with Ernest Meyer, my representative in England and in America. It was raining heavily. At his instigation we sought the hospitality of a cab shelter in the Haymarket, and there and then I accomplished the by no means easy task which Mr. Edwardes had set me.

"As I seem to be in the vein for storytelling, let me add one more personal recollection. When 'Rastelbrüder' was originally produced years ago I had not, as you imagine, more money in my pocket than I knew what to do with. Moreover, I was something of a novice in the matter of terms. With all diffidence I approached a friend of mine, offering him the publishing rights for the modest sum of \$400. The expression on his face sufficiently revealed to me the enormity of my offence. Nothing daunted, I tried another publisher, who eventually agreed to let me have the sum specified, only, however, in three installments, based upon the length of the run of the piece. His \$400 brought him in eventually over \$40,000!"

\* \* \*

**A** FEW details concerning the first surprise being prepared for the Metropolitan's patrons at the outset of the new season in November have filtered through the French press. The first performance anywhere of Umberto Giordano's new opera, "Madame Sans-Gêne," will help perpetuate last year's "world-première" traditions. With Geraldine Farrar as the lovable washerwoman of Napoleonic glamour, Enrico Caruso and Pasquale Amato will head the cast marshaled under Toscanini's baton.

\* \* \*

**T**HREE is yet to be written a doctor's dissertation on the reasons for the well-established fact that tenors are almost invariably afterthoughts. Usually these vocal gems of purest ray serene—exception may be taken to the general classification—are found in the dark, unfathomable caves of bakeshops, or chemical laboratories, or, perchance, baritone larynges. A German writer who has been interesting himself in the evolution of the species now offers the results of his research to the world.

Professor Dr. Alfred von Bary, the Dresden Court Opera tenor with the unoperatic titles, was, it is pointed out, a nerve specialist in Leipzig until Arthur Nikisch's attention was drawn to his fine baritone voice. Nikisch sent him to Count Seebach, the Dresden Intendant; then Ernst von Schuch, the Dresden conductor, expressed his confidence in the voice's possibilities for the stage, and the upshot of many consultations and a course of study was that von Bary went the way of all aspiring baritones and became a tenor. The late Dr. Briesemeister, the well-known Bayreuth *Loge*,

[Continued on next page.]



LISSANT BEARDMORE AS "TANNHÄUSER."

Two years ago the young Canadian tenor, Lissant Beardmore, gave up his concert work in Canada and went to Germany to prepare for a career in opera. There Lilli Lehmann has been one of his most interested friends, and he has already won enviable success. Since making his début as "Lohengrin" he has steadily advanced in his art, until now he is recognized as one of the most gifted of the younger heroic tenors. On May 14 he sang "Tannhäuser" for the first time and with noteworthy success in Hirschberg.

and so little leisure had I for anything else, that after the production of 'Kukuschka' I did nothing in the way of composing for six years. In 1902 I once more came before the public with two operas, 'Wiener Frauen' and 'Rastelbrüder,' of which the latter, especially, achieved quite a big success. Since then I have gone steadily on.

"Finally, I am now working on two new operas, both rapidly nearing completion—namely, 'Eva,' of which Mr. Edwards has purchased the rights, and 'Endlich Allein,' secured by Fred C. Whitney."

"Rather a formidable list for so short a time. May I ask how long you give, as a rule, to the composition of each work?"

"I wrote 'Luxembourg' in two months, which you may regard as a fair average. But that is apart from the orchestration, which is quite as long a business as the

on an opera I allow myself, broadly speaking, no rest for a couple of months. Then comes a pause. After last year's exertions, for instance, I didn't do a stroke for five months. Now that I have only myself to satisfy in this particular I resolutely refuse to work under pressure."

"In composing, do you use the piano to any considerable extent?"

"Yes and no. Sometimes I put my ideas straight on to paper. At others I press the piano into my service. Apropos, let me tell you a little story. On one occasion I wanted to find a particular melody, and from nine o'clock in the evening till two in the morning I sat in my room vainly striving to discover it. But, alas! the fount of inspiration had apparently run dry, and so at last, tired out, off I went to bed. At five o'clock I woke up with the tune ring-

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

and Tichatschek, the first *Rienzi* and *Tannhäuser*, likewise were practising physicians before they heard the call of the stage.

Carl Burrian and Ernst Van Dyck began their careers as lawyers; Einar Forchhammer, one of the newer Bayreuth *Parsifals*, was an instructor in mathematics; Morion, the Leipsic tenor, was prepared for the church. Leo Slezak was earning his living as a locksmith's apprentice when the baritone Max Robinson discovered him and undertook to train his voice. Carl Jörn learned the shoemaker's trade; Max Schlosser, the first *David* and *Mime*, was rescued from a baker's kitchen; Heinrich Hensel and Gitze were merchants; while Ernest Kraus, of the Berlin Royal Opera, was a brewer for nearly ten years in Munich before Heinrich Vogl discovered him.

Aloys Burgstaller was a watchmaker in Holzkircher when a traveling photographer chanced to hear him sing and was so impressed that he reported the "find" to Hermann Levi, of the Munich Court Opera. Levi recommended him to Cosima Wagner, who assumed the cost of his instruction. For years Aloys Pennarini plied his trade as a saddler before beginning the course of study that led him eventually to the post of leading heroic tenor at the Hamburg Municipal Opera.

Erich Schmedes first studied the piano; Georg Anthes, the violin; Lorenzo Riese played the trumpet and Charles Dalmorès, as we all know by this time, was an accomplished horn-player. Heinrich Knotz was a comic actor; Schnorr von Karolsfeld, the god-child of King Ludwig I of Bavaria, was intended to be a painter, like his illustrious father. The ranks of the public school teachers produced three celebrated German tenors, Heinrich Vogl, Anton Haizinger and Gudehus. Theodor Wachtel, like Heinrich Bötel, was taken from a coachman's seat.

The list, of course, is far from complete, inasmuch as it is concerned principally with German tenors.

IT is generally believed that Maud Allan began her career as a dancing "interpreter" of the musical classics as a pupil of Isadora Duncan. The fact that she makes no reference whatever to Miss Duncan in her autobiography, "My Life and Dancing," having proved ineffectual to convince the public mind of its error in so thinking, Miss Allan has written this emphatic disclaimer to the editor of *M. A. P.*:

"I wish it clearly understood once and for all that I have never been a pupil of Miss Isadora Duncan nor received any tuition whatsoever from her. You will greatly oblige me by giving publicity to this fact."

Honor where honor is due, however! Even if she had no actual instruction from her gifted countrywoman it would be more graceful on the part of the letter-writing lady to acknowledge rather than deny the source of her inspiration.

"THANK Heaven, we are not quite so barren as modern Germany!" ex-

How Fond Father Kneisel Added Zest to Daughter's Romance

Friends of "the Kneisels" were telling how the young Miss Victoria Kneisel, since Monday last Mrs. Willem Willeke, had found the course of true love still true to the old proverb, writes W. B. Chase in the New York *Evening Sun*. Not alone did 300 friends, in place of the expected fifty or so, rush into town from musical holidays, until the wedding march volunteered by the Olive Mead Quartet was played to a crowd that filled both house and yard of Franz Kneisel's home in West Eighty-fourth street. No, far from that being the only difficulty, there had been first the overcoming of Papa Kneisel himself. Papa Kneisel, it's said, declared his daughter of 19 years too young to marry even his own star 'cellist. It took whole Victorian anthologies of tears, and perhaps a final word from Mamma Kneisel, to end the difficulty. As Mrs. Kneisel remarked, "You forget, Franz, how you were under 20 yourself when you wouldn't come to Boston without me. And when I left Germany I wasn't even 19."

It is an open secret that the now happy family and quartet brought peace at last by interesting Papa Franz Kneisel, in absence of his daughter on her wedding tour abroad, persuading him to take a silver-

claims an English writer who, while complaining of Continental ignorance of the industry of British composers, reflects that there is a lack of maturity evinced by the creative talents of his country. "It is unfortunately true," he admits, "that the taint of amateurishness clings to the works of many of our younger composers," but then look at Germany, and here comes in the Pharaical expression of thanksgiving, for Germany, he tells us, excepting in the cases of one or two leading men, "produces nothing but a long string of uninspired and abortive efforts."

"Apart from these leading men, and even they are not unfit subjects for debate, the German composers of to-day are simply marking time by writing over and over again what has already been written better by their forerunners. They are either doing this, which is merely futile, or worse still, unable to produce works which are both beautiful and original, they resort to the ugly, the barbarous and the vulgar; not because they are inspired so to do, but in a last ineffectual effort to keep their heads above the water."

"It is not difficult to understand. Their magnificent past has narrowed their minds to such an extent that the German musical public regards music as a sort of German prerogative, and looks upon the work of other nations as upon the work of children—to be mildly tolerated, but by no means to be taken too seriously. It is this self-satisfaction which is at the bottom of their artistic decay. If we look back to the time when German musical activity received such a mighty send-off at the hands of Bach, we find that he, far from sharing such views, was an ardent student of the works of such of his contemporaries as he could lay his hand on, whatever their nationality. This universal mind has ever been a characteristic of the greatest talents."

\* \* \*

IN Italy a committee has been organized, with the publisher Sonzogno as president, to examine carefully the works of young Italian composers, with the object of assisting them to overcome the obstacles to obtaining public production of the operas that are considered worthy of being performed. No fee is demanded. Struggling young composers merely have to send in their manuscripts, accompanied by the librettos, in order to secure the most serious inspection by the committee, and its critical opinion as to their scenic, dramatic and musical value. The committee is composed of conductors, composers, art critics, a theater director, a stage manager and the director of a conservatory.

\* \* \*

WITH its next season the London Philharmonic Society will enter upon the hundredth year of its existence. Mengelberg, the Amsterdam conductor, will cross the Channel to direct the venerable orchestra's opening concert, on November 7, and the soloist will be Sergius Rachmaninoff, who will play his Third Pianoforte Concerto.

J. L. H.

wedding trip himself to his Summer home at Blue Hill, on the coast of Maine, in a newly purchased automobile.

Fox-Buonamici Students in Season's Final Assembly.

BOSTON, June 5.—The final assembly of the intermediate and advanced classes at the Fox-Buonamici School of Pianoforte Playing was held last Saturday and was one of the most enjoyable of the series of musicales given by the students during the year. The final assembly of the elementary classes was held a week ago Saturday. The third year of the school closes Saturday of this week and the Summer session will open June 12. The year has in many respects been the most successful the school has had and the outlook for next season is for continued prosperity and artistic growth. The selections played at the last assembly represented, among the composers, MacDowell, Arensky, Godard, Reinhold, Thorne, Beethoven, Fauré, Mozart, D'Albert, Scriabine. The following students took part: Ernst Hoffmann, Esther Rosenblum, William Burbank, Clyde Lothrop, Ruth Lavers, Dorothy Webster, Marian Sprague, Helen Crozier, L. N. Gring, Myrtle Chase, Helen Turner, Marguerite Clark, Helen Vinal, Katherine Tappan, Alma Surin, Harry Richmond, Gladys Thomas, Mary Fish, Louise McAllister.



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## GRANBERRY SCHOOL COMMENCEMENT

**Two Graduate Piano Students Give Recital at Closing Exercises—212  
Students from Fourteen States Enrolled This Season**

THE COMMENCEMENT exercises of the Granberry Piano School were held on Thursday evening, June 1, at Carnegie Chamber Music Hall, New York, before a large audience of relatives and friends of the students. There were two graduates, Mary Florence Feltus and Harriet Otis Love, who were heard in the following program:

Schubert, Rondeau, op. 138; Bach, Organ Prelude and Fugue, G minor, arranged for two pianos by Burmeister, Misses Feltus and Love; Chopin, Nocturne, B major, op. 32, No. 1, and Grand Valse, A flat major, op. 42, Miss Feltus; Grieg, Sonata for piano and violin, op. 8, Miss Love (Miss Jones, violinist); Beethoven, Concerto in B Flat Major, op. 19, Miss Feltus.

The opening number on the program presented the normal class, Mrs. Elsenheimer, and the Misses Barlow, Hicks, Hutchings, How, Kested, Le Wald, Minck and Voorhis, all of whom received teacher's certificates. Then followed an excellent performance of the Bach G Minor Prelude and Fugue in which Miss Feltus and Miss Love united. It was well given, with fine accuracy and much musicianship and brought great applause.

In her Chopin group and Beethoven concerto Miss Feltus displayed exceptional qualities as a poetic player, and made her work a distinct success. She has power and also delicacy in the lighter passages and was warmly applauded. Dr. Elsenheimer played the orchestra parts on a second piano in the Beethoven concerto and supported Miss Feltus in excellent fashion.

Miss Love played the piano part of the Grieg sonata in fine style with Alice Ives Jones, violinist. Her work was such as to call forth praise in large measure, a well-developed technic and marked interpretative powers being in evidence.

That a school can produce two pianists in one year, whose playing is artistic, like the work of Misses Feltus and Love, speaks highly for its methods. The Granberry School has taken a prominent position in the musical life of New York and the work done on the occasion under consideration was all of a high standard.

The Rev. Henry A. Stimson made an address to the students, and then George Folsom Granberry, director of the school, awarded the diplomas and certificates to the graduates and normal class. In his address he made some very important points and said in part: "You will find that the unsuccessful musician can give you numberless reasons for his failure and all of these causes are outside himself. You will hear him say, 'How stupid my pupils are not to get along better!' But you will never hear him say 'How stupid I am not to make my pupils get along better!'

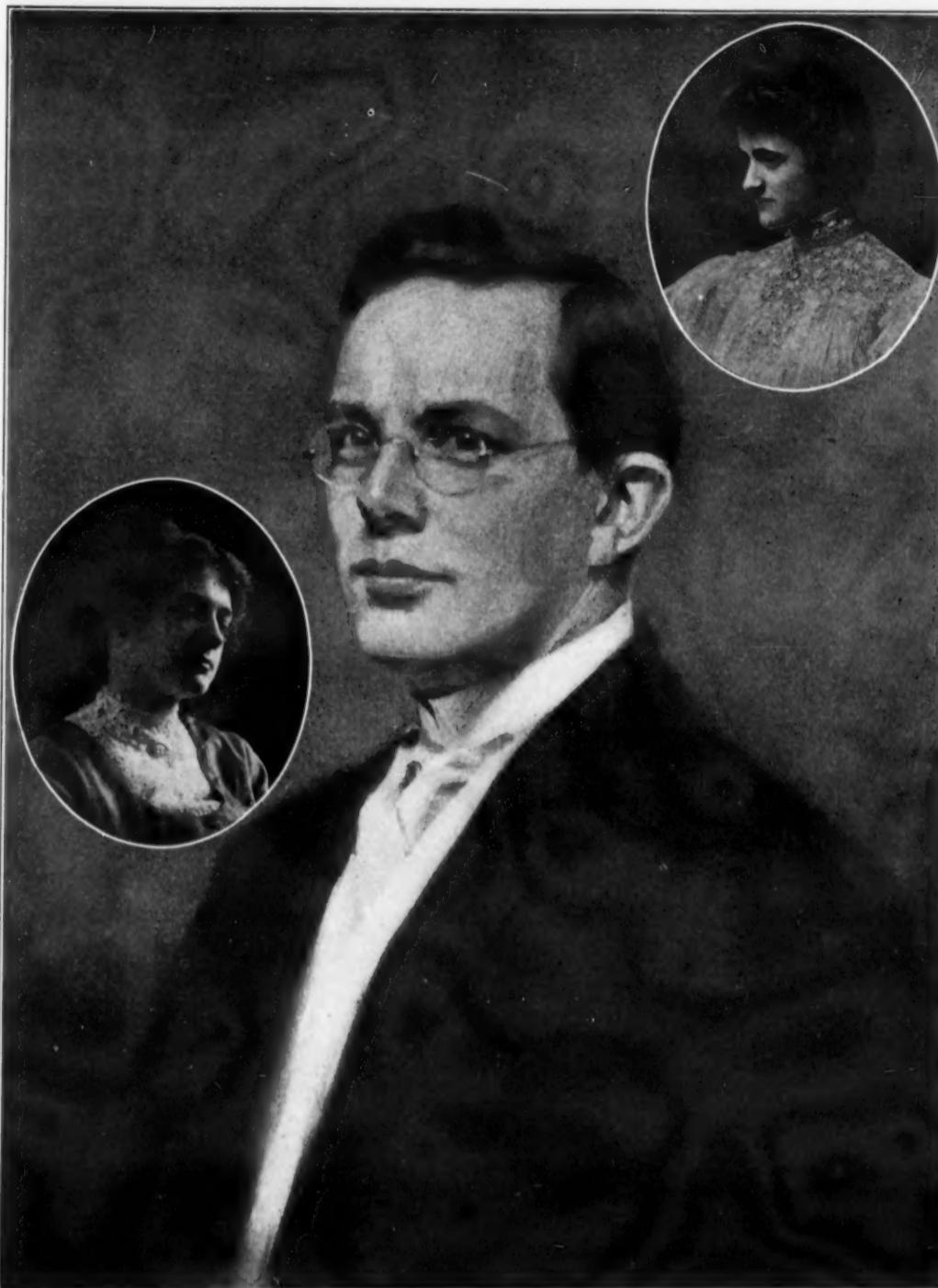
"We would most earnestly urge you not to blame the public, your patrons, your pupils or other teachers, when your affairs may not be just as you would wish. Remember that work does not direct itself, and remember also that chance is a poor manager."

During the season just passed the Gran-

berry Piano School has enrolled 212 from fourteen States, Alabama, Connecticut, Illinois, Michigan, New Hampshire, New

and accompanists and also some who have taken the work with no other motive than to gain an education in the art for their own personal advantage; that is unprofessionally.

There have been twenty-six student-recitals, some private and a number open to the public. Mr. Granberry has himself given eleven lectures on "Methods of Teaching," which proved, as in previous years, to be



George Folsom Granberry, from a portrait by Edward Dufner, A. N. A.—Inset on left: Mary Florence Feltus; on right, Harriet Otis Love, both graduates of class of 1911, Granberry Piano School

Jersey, Ohio, California, Georgia, Maine, Missouri, New York, Rhode Island, Wisconsin, and also from France. Among them have been those who have studied with the view toward becoming professional pianists, teachers

practical and helpful to teachers. Fully equipped in this branch of the work, Mr. Granberry has in his lectures brought out many interesting points for discussion and has shown in his talks the principles on which the school is conducted.

Dr. Nicholas J. Elsenheimer has been heard in thirteen "Interpretation Lecture Recitals," enabling the students to hear concert performances of the works which they were studying. They have been successful in every detail, Dr. Elsenheimer combining the performing of the works with explanatory remarks which have made the compositions understandable for students of all grades. A series of lectures on Beethoven's nine symphonies was also given by him and added much to the enjoyment and knowledge of the students.

The students have also had the privilege of meeting a number of noted artists during the school year. On the afternoon of December 19 a reception was held in honor of Xaver Scharwenka and his wife. The distinguished pianist and composer was much impressed with the work as demonstrated by the performance of three little girls, who played a number of compositions in different keys, illustrating the Faletten System, which is used at the school, and which has proved so successful. Gisela Weber, the well-known violinist, was heard in recital with Dr. Elsenheimer on Saturday, February 11, and her playing called forth much admiration from those present.

There was great enthusiasm expressed when it was learned that Maud Powell was to give a recital for the school on April 8 and the hall was crowded with students who had come to meet this noted artist. She gave a remarkably entertaining recital and received an ovation for her playing.

David Bispham was the guest on May 13 and the opportunity to meet this famous artist was readily seized by the students. Mr. Bispham's personality lent much charm to the afternoon and he was greeted with enthusiastic praise on all sides. Carl Faletten, the founder of the Faletten System, came on from Boston to give a recital for the school on May 20 and played a truly representative program for the students of the school.

And so it may be seen that in addition to the regular work at the institution the students are especially privileged in meeting artists who have established themselves in the musical world.

Director Granberry, after an arduous season's work, will spend the Summer abroad, visiting Germany, France, Italy, Switzerland and Holland, and returning to America late in September, the school opening on September 25. The Summer session at Newport will be in charge of Mr. Pray, who conducted last year's session so successfully after Mr. Granberry's departure.

### Mrs. Waixel Back From Tour

Mrs. Julia R. Waixel, the well-known accompanist and coach, has just returned from a tour that took her as far West as Chicago, which closed the most successful season she has ever had. Among her recent engagements were Brantford and Stamford, Conn., Douglas Manor, L. I., New Rochelle, Jersey City and Brooklyn. She has also appeared at a number of private musicales in this city. Mrs. Waixel has also had a number of professional singers and society women coaching regularly with her throughout the season, as well as some of the Metropolitan Opera and Aborn English Grand Opera artists.

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## AMERICAN INSTITUTE CLOSING EXERCISES

Piano, Vocal and Violin Students  
Present Program at Graduation Concert

The closing exercises of the American Institute of Applied Music, Kate Chittenden, director, were held on Friday evening, June 2, at Carnegie Chamber Music Hall, New York City. The students performed with excellent musical understanding and marked technical proficiency on their respective instruments. The program read as follows:

Prelude and Fugue, Bach; Scherzo, Mendelssohn, Islay MacDonald; "At Parting," Rogers, "Still wie die Nacht," Bohm; "I'll Sing Thee Songs of Araby," Clay, Charles Brandenburg, Sonata, op. 31, No. 1, Beethoven, Mabel Besthoff; "Chanson Provençale," Dell' Acqua, Mamie Babineau; Prelude, op. 75, No. 9, Rubinstein; Impromptu, Liszt, Julia Belle James, Fantaisie Militaire, Violin and Piano, Leonard, Benjamin Abarbanell and Elsie Lambe; "Spring Song," Hildach; "How's My Boy," Homer; "My Lover," Clough Leighter; Miss Hardie, Pastorale Varie, Mozart; Polonaise, op. 53, Chopin; Elsie Lambe, Air from "La Belle Arsene," Monsigny, Mrs. Avis Day Lippincott; Concerto, D Minor, Rubinstein, Anna-belle Wood.

Of the piano students, Miss MacDonald gave a good account of herself in her Bach and Mendelssohn pieces and Miss Besthoff played the Beethoven sonata in most satisfactory fashion, with intelligence and musicianship. Miss Lambe gave a fine rendition of the rarely heard "Pastorale Varie" of Mozart and the difficult Polonaise of Chopin. In the Mozart, a composition which requires delicacy and subtle phrasing to bring out the beauties of the variations, she found herself completely at home and created a very favorable impression. Miss Wood played the Rubinstein Concerto with William Fairchild Sherman at the second piano, playing the orchestral parts and made an excellent impression with her audience, coping successfully with the technical problems of this work.

Mr. Brandenburg made his group of songs a distinct success, Miss Babineau also gave a satisfactory performance of Dell' Acqua's hackneyed coloratura song. Miss Hardie presented her well-chosen group with fine voice, scoring heavily in Sidney Homer's "How's My Boy?" and Hildach's

"Spring Song." Mrs. Lippincott gave the old Monsigny aria in good style, with much feeling. The only violinist on the program was Mr. Abarbanell, a young player who played the difficult "Fantaisie Militaire" of Leonard with dazzling technic and well-produced tone. His double-stopping in the march movement was accurate and his intonation throughout was excellent. He is a pupil of Henry Schradieck, the well-known violinist and pedagogue.

### TALENTED FLUTE PLAYER

#### Little Miss Jordan, of Vermont, Displays Her Gifts in New York

George H. Wilder, teacher of singing, piano and flute, of Burlington, Vt., who is a pupil of William Shakespeare, the London, Eng., teacher of voice, was in New York recently with one of his pupils,

Marion D. Jordan, a charming little miss of twelve years.

The little lady gave an impromptu recital on the flute at the warerooms of the Everett Piano Co., playing "La Romantique," by Kohler; "Heimweh," by Jungmann, arranged by Doppler; "Sweet Birdie," by J. S. Cox; "Echoes D'Alsace," by Fr. Rucquooy, and "The Red Bird," by Karl R. Beedle. Her phrasing is excellent, and she plays with remarkable intelligence and feeling for one of her years.

Mr. Wilder believes that his little pupil has a very promising future. Certainly her work was much admired by those who heard her in New York. Mr. Wilder played the accompaniments for his pupil.

#### Michigan Girl Shines as Salon Pianist in Berlin

BERLIN, June 3.—Benita Conlin, a Michigan girl, has made an impression here as a salon pianist, and is expected to become a great favorite another season.



Marion D. Jordan

## LOS ANGELES HAS FESTIVAL CONCERT

### Local Woman's Orchestra and Oratorio Society Join Forces —"Messiah" Repeated

LOS ANGELES, May 28.—It has been the desire of a number of our musical enthusiasts to have a festival here, and for several years Manager Behymer and others have attempted to bring together the necessary elements for this purpose, but the financial backing for a festival of several concerts never has been obtained. Finally, however, Joseph Dupuy, Harley Hamilton, Cora Foy and a few others of our leading musicians decided to combine certain forces for one musical event of great proportions.

This concert was given last Thursday at the Auditorium. Mr. Dupuy had organized an oratorio society which joined forces with the Woman's Orchestra, and, with the necessary vocal soloists, gave a well chosen program. The orchestra, which is the largest permanent woman's orchestra in the country, and perhaps the only symphony orchestra composed entirely of women, acquitted itself well, though, as is frequently the case, more rehearsal with the chorus would have been of value to the accompaniment. This was the first appearance of the chorus and for that reason perhaps serious criticism should not be attempted.

Our leading local composer, Frederick Stevenson, was represented by his choral work called "Ariel," which is a setting of Ariel's song in Shakespeare's "Tempest." It is needless to say that Mr. Stevenson has caught the dainty and spirituelle style of the words and translated it into the music. There were also sung "My Lady," by H. J. Stewart, of San Francisco, and Liza Lehmann's "Leaves from Ossian," an extended work of much originality and strength. The soloists were Mrs. C. E. Bernard, Lena N. Pratt, Joseph Dupuy and Fred Ellis, a capable quartet. The work was under the direction of Harley Hamil-

ton, who for a dozen years has led this orchestra. Although the potential value of this concert was great, evidently the public did not realize its possibilities.

William H. Lott, director of the choral society of the First Congregational Church, directed "The Messiah" last Thursday night. This was the second performance here of this oratorio this season and it was given with increased skill and effect. The soloists were Mrs. Bertha Vaughn, Mrs. Nell McCune, Haydn Jones, Roy Porter and Harry Lott. Mr. Lott's singing was especially effective and the accompaniments of Mr. Demorest at the organ and Grace Nash at the piano were without flaw.

The Brahms Quintet Club gave a program at Symphony Hall last week in which the principal numbers were Brahms's Piano Quintet in F Minor and Arensky's attractive Piano Quintet in D. The soloist was Mrs. Ralph Wylie, a soprano of charming personality and voice. It is pleasant to add that the recital hall was filled by an attentive audience.

Ellen Beach Yaw is much interested in the newsboys in Los Angeles and for a number of years has made it her custom to give a concert for the benefit of the newsboys' home, which is called, after her, the "Lark Ellen" Home. Her assistants in the latest benefit were Irene Wadey, contralto; Lalla Fagge, violinist, and Lester Donohue, pianist. As a novelty Miss Yaw introduced twenty of her protégés in a composition written by herself. The affair netted \$1500 for the home.

Henry Balfour, who has been perhaps the best tenor of Los Angeles, has terminated his engagement with the Hartmann Company and is on his way to London to enter on an opera engagement at Covent Garden. Mr. Balfour has a rare voice, is musical and artistic to his finger tips and with the experience in a broader field should make a place for himself in operatic circles. His wife had already preceded him by some months. With her very excellent soprano voice she makes with her husband a strong musical team.

William L. Tomlins, the noted choral conductor of Chicago, is in Los Angeles and will lecture on matters of musical education to the teachers and musicians of the city. Mr. Tomlins's work in Chicago as director of the Apollo Club and other organizations makes his dicta of great value. He will be the guest of the Gamut Club one evening during his stay.

W. F. G.

# Caroline Hudson-Alexander *Soprano*



### New York Sun:

Displayed a beautiful quality of voice and sympathy with the music before her.

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### RECENT ENGAGEMENTS:

Albany Festival, "Caractacus"  
Allentown Euterpean Society (2), "King Olaf" and "Caractacus"  
Boston Choral Society, "The Seasons," "Stabat Mater"  
Boston Handel and Haydn Society, "Messiah"  
Brooklyn Apollo Club, "Miscellaneous Concert"  
Brooklyn Oratorio Society (3), "Messiah," "Elijah," "King Olaf"  
Brooklyn Saengerbund (2), "Miscellaneous Concerts"  
Charlotte, N. C., "Festival"  
Cincinnati Symphony Orchestra, "Soloist"  
Cleveland Harmonic Society (2), "Elijah," "Swan and Skylark"  
Gloversville Festival Association (2), "Elijah," "Messiah"  
Lindsborg, Kan., "Festival"  
Jersey City Choral Society (2), "Messiah" and "Miscellaneous Concert"  
Manchester, N. H., "Festival," "Requiem," "Crusaders," "Hiawatha"  
Nashua, N. H., "Festival," "Requiem," "Crusaders," "Hiawatha"  
N. Y. Catholic Oratorio Society (2), "St. Ludmila" and "St. Francis"  
Newark Lyric Club, "Miscellaneous Concert"  
New Haven Oratorio Society, "Elijah"

New Haven Symphony Orchestra, "Soloist"  
New York Banks Glee Club, "Miscellaneous Concert"  
N. Y. Chautauqua Assembly  
New York Y. P. Choral Union, "Messiah"  
New York Rubinstein Club, "Miscellaneous Concert"  
New York Oratorio Society, "St. Matthew Passion"  
Oberlin, O. Choral Union, "Recital"  
Orange Mendelssohn Union, "King Olaf"  
Orange Musical Art Society, "Miscellaneous Concert"  
Philadelphia Orpheus Society, "Miscellaneous Concert"  
Pittsburg Symphony Orchestra, "Soloist"  
Pittsburg Mozart Club (2), "Faust," "Messiah"  
Providence Arion Society (2), "Messiah," "Creation"  
Quebec Symphony Orchestra, "Soloist"  
Reading, Pa., Choral Society, "Creation"  
Scranton Choral Society, "Miscellaneous Concert"  
Spartanburg, S. C., "Miscellaneous Concert"  
Springfield, Mass., "Festival," "Damnation of Faust"  
Theodore Thomas Orchestra, "Soloist"  
Toronto Oratorio Society, "Creation"  
Troy Choral Society, "Miscellaneous Concert"  
Troy Vocal Society, "Miscellaneous Concert"  
Worcester Oratorio Society, "Messiah"

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End-of-the-Season Concerts in Portland  
(Ore.)

PORTLAND, ORE.—Several affairs of local interest musically have taken place during the past week. The graduating recitals of Carmel Sullivan and Florence Hughes, piano, and Mabel Kingsbury and Myrtle Johnson, voice, at St. Mary's Academy were largely attended and the splendid work of the young women reflected great credit upon the institution. Mrs. Jeanie P. Clow, one of Portland's favorite sopranos, was soloist at a reception given Governor Woodrow Wilson of New Jersey at the Commercial Club on Thursday evening. Florence Gilmore was heard in several delightful songs at the reception held at the Archbishop's residence on Thursday evening. Margaret Faber pleased with her piano numbers. Vivien Pallette was presented in a piano recital at Eiler's Hall, May 26, and she gave numbers by Bach, Schubert, Sinding, Weber, Chopin and Mendelssohn. She is a pupil of W. Gifford Nash. Pupils of Jocelyn Foulkes were heard Saturday in works by Beethoven, Schubert, Mendelssohn, Chopin, Schumann, Wagner. Maud Etches sang Schubert selections in a pleasing manner. Lucien E. Becker is interesting himself in the formation of a chapter of the American Guild of Organists in this city. H. C.

## Trouble in Russian Opera Season in Paris—Baklanoff Said to Be Ill

PARIS, June 3.—After the audience at the Sarah Bernhardt Theater had waited from eight o'clock until ten for the performance this week of "Le Demon," the management made announcement that a postponement had become necessary because of the illness of George Baklanoff, the baritone. This was one more of many troubles that have beset the management of the season of Russian opera here. It is said that the real reason for the postponement was the fact that the leader of the chorus had gone away with all the scores, which were his property, alleging that he had not been paid all the money that was owing to him.

## Gilbert's Body Cremated

LONDON, June 2.—The body of Sir William S. Gilbert, the dramatist and opera librettist, who died May 29 while trying to save a woman from drowning, was cremated to-day and the ashes buried at Stanmore. All prominent representatives in London of the musical and theatrical professions attended the service of burial. Whitelaw Reid, the American Ambassador, sent a wreath as a tribute from America.

## Gilbert Died Saving Woman's Life

LONDON, May 31.—The fact was brought to light to-day at the inquest into the death of Sir William S. Gilbert, the librettist, who died suddenly while bathing at Har-

BEATRICE WAINWRIGHT'S  
PUPILS IN RECITALExcellent Style and Finish Revealed in Program of International Flavor—  
Miss Wainwright Herself Sings

Beatrice Wainwright presented her vocal pupils in recital at the Waldorf-Astoria on Wednesday evening, May 31, in the following program:

"I've Been Roaming," Chas. Horne; "La Serenata," Tosti; "Ave Maria," Gounod; "Sunrise," MacDowell; "Spring," Tosti; "Es liegt der heisse Sommer," Mary H. Brown; "Morning Hymn," Georg Henschel; "O Sleep Why Dost Thou Leave Me?" from "Semele," Handel; Two Songs from the Cycle of "Gypsy Melodies," Dvorak; "My Heart at Thy Dear Voice," from "Samson and Dalila," Saint-Saens; "Un bel di Vedremo," from "Madame Butterfly," Puccini; "Connais tu le Pays," from "Mignon," Thomas; "Across the Hills," W. M. Rummel; "Ich Liebe Dich," Grieg; "Romanza," from "Cavalleria Rusticana," Mascagni; "Das Veilchen," Mozart; "Boat Song," Harriet Ware; "Light," Bauer; "Springtime of Love," Horatio Parker; "Thy Face," W. E. Gale; "Flower Rain," E. Schneider; "Quando M'en Vo," from "Bohemian," Puccini; "Rondeau du Billet," from "L'oeil du Caire," Mozart; "Non la Sospiri," from "Tosca," Puccini.

The pupils, most of whom sang last year at a corresponding recital, showed great advancement in style and in vocal finish and several were quite professional in their work. Especial mention must be made of Mrs. Foxlee's Bohemian songs, which were done with splendid style; of the promising voice of Miss Muller; of the beautiful contralto of Miss Noyes, which showed to good advantage in two songs by Bauer and Parker; of Miss Walker, and her excellent use of her voice, and Miss Gaites, who aroused enthusiasm with her dramatic rendition of the "Samson et Dalila" aria. Miss Thompson and Miss Van Wagen-

row Monday, that he lost his life in an attempt to save a woman from drowning. The evidence showed that Sir William overtaxed himself going to the rescue of a woman who had gotten beyond her depth. The jury rendered a verdict that death was due to syncope brought on by overexertion, and the Coroner remarked that Sir William had died a noble death in trying to save another.

## Say Jörn Is Not Yet Divorced

BERLIN, May 27.—Although, according to dispatches from New York, Carl Jörn, the tenor, of the Metropolitan Opera Company, sailed from New York last Tuesday with a young woman booked as his wife, it is stated here that the divorce which had been agreed upon between the tenor and his wife, Jenny Jörn, has not yet been granted, and that accordingly Frau Jörn has not yet married the dentist, Dr. William Miederer, for love of whom she deserted her husband. Jörn agreed a year ago to a divorce for his wife, that she



Beatrice Wainwright.—From a recent portrait by Leonora Morton

nen were also exceptionally successful.

By request Miss Wainwright sang an aria from "Tosca" at the close of the program. The applause was so continuous as to demand two encores, the "La Bacchante," Bemberg, and the "Spring" of Henschel. Miss Wainwright has a soprano of clear quality and sweetness. She is to be commended for her absolute fidelity to the pitch and for her fine legato which, coupled with her ability as an interpreter, made her singing most interesting.

might obtain her wish to marry the dentist, and gave her large sums of money for herself and their children.

## Providing English Texts for Opera

[Reginald De Koven in New York World.]

The principal protest that I hear made against the singing of opera in the vernacular is that the present English translations of standard works are hopelessly bad, and much time and space are devoted to pointing out where and why they are so. These and similar objections, however valid, seem to be along the least of the many difficulties of the situation. If opera in English be really taken up seriously there ought to be no difficulty in providing translations of the original texts, which should be singable and literary and intelligent enough to reproduce with sufficient accuracy and fidelity the meaning and rhythmic features of those originals. Is it not quite fair to presume that in Germany, France and Italy, not to speak of Russia—where the use of the native tongue in opera is constantly on the increase, where opera is always given in the vernacular—that the German translations of Italian works, the French translation of German works, or the Italian translations of both, are probably just as bad and open to the same objections as the English translations of which so much complaint is made here? And yet in those countries opera continues to be given in the vernacular, and will continue to be so given, so long as it is sung at all.

"Monsieur Bonaparte," Bogumil Zeppler's new comic opera, has made a pronounced success at the Leipsic Municipal Opera.

An Italian baritone named Virgilio Romano has won success lately at the Berlin Komische Oper.

VIRGINIA ORGANISTS IN  
INTERESTING CONCERTNewly Organized State Branch of Amer-  
ican Guild Presents Program of  
Choral and Solo Numbers

RICHMOND, VA., June 1.—The recently organized Virginia Chapter of the American Guild of Organists gave an extremely interesting recital on Thursday night, May 25, in Grace Street Presbyterian Church, with the assistance of its fine choir augmented by singers of other churches. The program included Mendelssohn's "Elijah" selections by the choir; a Toccata of Callarts, by Henry W. Baker, conductor of the Richmond Philharmonic Association; Dudley Buck's "Sunshine and Shadow," by J. J. Miller, dean of the chapter, and organist of Christ Church, Norfolk, Va., and Guilmant's beautiful Grand Chorus in D, which Benjamin Potter, formerly of London, Eng., now organist of Monumental Church, in this city, rendered. An offertory was made to carry on the work in Virginia. So far the members of the Guild are J. J. Miller, dean, Norfolk; M. Watson, sub dean, Richmond; W. H. Jones, treasurer, Norfolk; E. H. Cosby, secretary, Richmond; W. Henry Baker, registrar, Richmond; M. Sheppard Webb, W. Kirk Mathews, John Harvey d'Isle, Phille de Costa, all of Richmond, with Owen Cumpston, Edward Howe, of Norfolk, and A. W. Harned, of Roanoke.

The closing exercises of the Woman's College, one of the largest institutions of its kind in the South, always contain delightful features, which are certain to draw large audiences to the College Assembly Hall. This was true again this year and the program served to introduce much promising talent. Olive Simmonds had the honor of not only being a star pupil during the term, but of proving herself a soloist of whom we may expect fine things. It would have given the staid concert goers and blasé critics and musicians in general something to think about could they have been present to hear this fresh young pianist in Chopin's Berceuse and Liszt's Sixth Rhapsodie. In the vocal department Lucy Willis excelled and won hearty approval after her numbers, of which "A Bowl of Roses," by Clarke, was admirably suited to her voice. She has good range and excellent quality.

G. W. J. Jr.

## Dream Inspired "Rheingold" Prelude

In his autobiography, just published, under the title of "Mein Leben," Wagner gives this account of how the inspiration for the "Rheingold" prelude came to him. One night, completely exhausted, he had fallen into a restless sleep, "in which," he writes, "I suddenly had the sensation of sinking into swiftly flowing water. The roaring of the water soon developed into a musical sound expressed in the ever rising and falling of the arpeggio of the chord of E flat; this arpeggio continually increased in compass as a melodic figuration, but it always remained in the pure chord of E flat, and this, by constantly increasing, seemed to give to the element into which I had sunk tremendous importance. I could feel the waves majestically falling over me—and I awakened in terror. I immediately recognized that my dream had given me the inspiration for the Vorspiel to 'Rheingold,' which I had long been seeking, but had not been able to find."

Enrico Bossi, the well-known organist and composer, has resigned his position as director of the Lyceum of Music in Bologna.

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## THE FIRST OPERA IN ENGLISH

BOSTON, June 5.—Probably the most interesting addition made during the past year to that extraordinary section of the Boston Public Library known as the Allen A. Brown Music Collection is the gift made by Mr. and Mrs. Henry M. Rogers last Winter. This gift consists of the Vigentini collection of operas which was secured in Paris; and what is of still greater interest to Anglo-Saxons, some of the original manuscripts of operatic scores by John Barnett, called "The Father of English Opera," together with portraits, sketches, play bills and contemporary criticisms. Joining with Mrs. Rogers, who was a daughter of John Barnett, in making the gift are Donenico Dragonetti Barnett, of Cheltenham, England; Reginald Barnett and Julius Barnett, also children of John Barnett. The donors act in fulfillment of the expressed wish of Rosamund Mary Litz (Barnett) Francillon, another daughter recently deceased.

John Barnett was born at Bedford, England, in 1802, and died near Cheltenham in 1890. He is the composer of the first grand operas in English. Balfe, who wrote the "Bohemian Girl," was then a tenor singer who took the leading rôles in one or two of Barnett's operas.

"The Mountain Sylph," produced at the London Lyceum in 1834, had a run of one hundred nights, and a successful production a few years later besides.

"Here, then," writes Professor McFar-

ren, "was the first English opera constructed in the acknowledged form of its age since Arne's time-honored Artaxerxes (1762), and it owes its importance as a work of art, not more to the artistic mold in which it is cast than to the conscientious emulous feeling that pervades it. Its production opened a new period for music in England, and from it is to be dated the establishment of an English dramatic school."

The Barnett collection contains the manuscript of "The Mountain Sylph," whose libretto incidentally was written by Thackeray, a cousin of William Makepeace Thackeray; "Win Her and Hear Her," a lyrical version of Mrs. Centlivre's "A Bold Stroke for a Wife," produced at the Lyceum in 1832, overture to and separate numbers from "Fair Rosamund," an opera produced at Drury Lane, 1837, and "Farnelli," Drury Lane, 1839.

It is hoped that at some time hereafter the original and only score of "Kathleen," the libretto of which was written by John Barnett's friend, Sheridan Knowles, may be added to the collection.

Clara Kathleen Rogers (Clara Doria) was named for this opera of her father's, "Kathleen." Since revivals are in order in America, why not "The Mountain Sylph," which is charming music, full of melody, not wanting in dramatic episodes, written to an English libretto by a well-known litterateur of the 19th century?

L. L.

### MISS AYER'S RECITAL

Arthur Lawrason's Pupil Gives Varied Program in Noteworthy Style

Margaret Hubbard Ayer, soprano, a pupil of Arthur Lawrason, was heard in the following program at Mr. Lawrason's New York studio, on May 28:

"Come raggio di," Caldara; "The Sally Garden," Old Irish; "Beautiful Kitty," Old Irish; "Elsa's Traum, from 'Lohengrin,'" Wagner; "Invocation," Stojowski; "Chanson de Florian," Godard; "Toujours à toi," Tchaikovsky; "Schmerzen," Wagner; "Gipsy Song," No. 6, Brahms; "Cäcilie," Strauss; "Zueignung," Strauss; "Love Is the Wind," MacFayden; "The Sea," MacDowell; "The Year's at the Spring," Mrs. Beach.

Miss Ayer, who expects to enter German opera, possesses a voice of great beauty, admirably trained. Her répertoire is extensive and her enunciation in English, German, French or Italian leaves nothing to be desired. She is gifted with temperament and dramatic power of a high order, and should be most successful in the field she proposes to enter.

The accompaniments were splendidly played by Eugene Bernstein except in Stojowski's "Invocation," in which the piano was played by the composer himself. This song, as well as several others, was warmly re-demanded.

### HERBERT IN ATLANTA

Orchestra and Soloists Appear Before a Large Audience

ATLANTA, Ga., June 3.—The two concerts given here by the Victor Herbert Orchestra in the Auditorium Armory have been most emphatically successful. It was thanks to the Atlanta Musical Festival Association that the concerts were given at a price that brought them within the reach of everybody. The audiences were accordingly very large, and there was much enthusiasm.

At the afternoon concert Mr. Herbert played his American Fantasy and several excerpts from his opera, "Natoma," with splendid dash and spirit. In the evening there was another program of great interest. The soloists on this occasion were Evan Williams, the tenor; Frank Croxton, basso, and Agnes Kimball, soprano. Miss Kimball sang "Elsa's Dream" very poetically. Mr. Croxton sang the "Evening Star" in round and finished style, while Mr. Williams gave an air from "La Bohème" as few but Caruso can do it. He was forced to add an old Welsh folk song as an encore. The audience was second in size only to the "big night" of the grand opera season.

L. B. W.

Marguerite Carr and a company from the Paris Opéra Comique have left for a four months' tour of South America.

### MILWAUKEE SCHOOLS UNITE

Conservatory and College of Music Now One Institution

MILWAUKEE, May 30.—One of the most important changes in Milwaukee Conservatory circles in many years and one that will produce for the city one of the largest musical colleges in the Middle West has been announced. The Wisconsin Conservatory of Music, Stephenson building, and the Wisconsin College of Music, No. 811 Grand avenue, have consolidated. The details of the reorganization have not been completed and no name has been selected yet for the combined colleges. However, the work will be carried out under the direction of Professor William Boeppeler, the choral director, of Milwaukee and Chicago, who had just previously been appointed director of the Conservatory, and by Professor Hans Bruening, who has been director of the college for several years. Officers and directors of the consolidated conservatories have been elected as follows: President, Dr. Louis F. Frank; vice-president and treasurer, William H. Uppmeyer; secretary, Emil Koepke. Theodore Damann and the officers constitute the Board of Directors.

Both colleges are among the oldest in the Northwest and have gained a high standing. About a year ago the Conservatory made an affiliation with Marquette University and became this institution's College of Music. This affiliation was broken a few weeks ago, when Marquette University decided to build up a conservatory all its own. Professor Louis G. Sturm, of the Conservatory, was made dean of the Marquette Conservatory and Professor William Boeppeler was appointed to succeed him in the College of Music.

For the present the consolidated colleges will retain their individual quarters, but it is expected that sooner or later a large building will be reared for their joint use.

M. N. S.

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G. Dexter Richardson announces that he will manage Evangeline Hiltz, the noted Boston coloratura soprano, who is well known throughout the West by her tours with the Bostonian Sextet, Victor's Venetian Band and other organizations.

### De Pachmann's New York Recitals

De Pachmann will give a series of recitals in Carnegie Hall during the coming Winter, the first of which will be given on Friday afternoon, October 20. Other recitals will be given on Saturday afternoons, November 4 and 18. Mr. De Pachmann will be the soloist with the Philadelphia Orchestra December 15 and 16.

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## FIRST HEARING FOR "DEVIL'S PATHWAY"

New Opera by Waghäler Wins  
Fair Success at Berlin  
Komische Oper

BERLIN, May 18.—The Komische Oper brought out its last *première* of the season Friday night in the production of the three-act opera, "Der Fenzelwieg" ("The Devil's Pathway"), by Ignatz Waghäler, libretto by Jan Galasiewicz. To all outward appearances the success of the work, if not marked, was most considerable, the composer, who conducted, being called before the curtain several times after the second act and five times after the conclusion of the opera. This is all the more noteworthy because the opera is not epoch-making, nor is the composer so extraordinarily popular that the almost jubilant applause of the public could be attributed to benevolence on the part of courteous admirers.

The new opera reveals absolutely no new features, either musically or dramatically, yet it is not devoid of a certain compelling force that awakens and retains the interest. The scene is laid on the northern slope of the Hohen Tatra mountains. The old, old story of the obscure damsel who strives to attain wealth and social position through her wealthy lover, whose unrelenting father



Sketch of Caruso made especially for "Musical America" by Emil Burkard, of Berlin

proves the obstacle to the fulfilment of this desire is here again worked out in a very commonplace manner, with the exception, perhaps, of the third act. The persons of the cast are few.

*Bagdan*, a rich peasant, has two sons—one, *Stach*, a ne'er-do-well and a hard drinker, and the other *Domin*, the hero, a sentimentalist who hasn't the strength or energy to oppose his father or to renounce his love for *Magda*. *Magda* is the daugh-

ter of a woman who had been a vagabond, and all of the girl's ambitions are centered on becoming a wealthy woman in order that she may compel the respect of her neighbors. The old father—the only sympathetic figure in the cast, by the way—places before his son the alternative of either renouncing *Magda* or being disinherited.

The second act presents us with a wild mountain scene in which we see a broken bridge which had formerly spanned a chasm. This obstruction of the bridge compels wanderers to make a detour along the dangerous "Devil's Pathway." A somewhat irrelevant old hunter, à la Fenimore Cooper's *Leather Stocking*, confronts *Magda*, who has a rendezvous at the bridge with her lover, and recognizes her as the daughter of the woman on whose account he had sought the solitude of the wilderness. *Domin*, at the instigation of *Magda*, has decided to make a last attempt to gain his father's consent, and they have chosen this spot because the father must pass it on his way to town, where he intends to take legal measures to disinherit his son. Argument failing to induce the old man to change his mind, the son is driven to desperation and, at the instigation of his sweetheart, pushes his father off the precipice.

What follows may readily be divined. The culprit pair marry, but their consciences will not allow them to be happy. The third act shows us the couple in their home. They gradually become estranged from each other and peace of mind is disturbed by memories of the murdered father. To make matters worse, the drunken brother appears and mutters vague suspicions regarding the father's death. In this act the librettist has probably had his strongest moments. With little action or singing he has managed to invest the scene with an atmospheric impressiveness that interests and even fascinates the audience. Torn by remorse the young husband, *Domin*, resolves to make some atonement for his deed by surrendering himself to the courts. And seeing herself disappointed in her hopes and ambitions, *Magda* commits suicide by throwing herself into the river which flows by the house.

For the greater part the music written to this libretto consists of what has come to be termed in Germany "Kapellmeister Musik," that is, music which a conductor who hears much and varied music by which he is not entirely uninfluenced, is apt to produce. The technic of composition seems to have played a more important rôle than inventive genius. Thus the instrumentation is one of the best, if not the best feature of the score. A desire to employ Wagner as a standard—surely a very respectable standard—is evident. The third scene of the first act is of decidedly dramatic effect and the song, "Mädchen mit dem roten Kopftuch," for tenor (*Stach*) and chorus, may be considered of value. In fact, it is in ensemble and chorus work that the composer best proves his talent for composition. In the second act the climax is extraordinarily well attained. On the other hand, a tendency on the part of the writer to dribble along in monotonous recitative music must still be overcome, and throughout the work, the solos are lacking in really singable music. This opera is the first larger composition of any description by the young composer, however, so we may hope for things that are better worth while in the future.

The performance was unfortunately not ideal. Annie Gura-Hummel was not able to make the most of the part of the her-

one. Her tone production seems to be growing more and more faulty, and it would be well for her not to forget that,



Francis MacLennan and Frau Kurt, of the Berlin Royal Opera, in the two leading rôles of Leoncavallo's opera, "Maia," which had its première in Berlin a short time ago

even in the most dramatic moments a certain gracefulness of motion is not entirely out of place. Willy Merkel, who, we believe, is a tenor, rather than a baritone, sang the tenor part of *Domin* with a tone more resounding than mellow, but his dramatic treatment of the part was decidedly praiseworthy. Desider Zader sang the part of the father *Bogden* with all the distinction for which he is noted. The smaller parts of *Stach* and the hunter were ably represented by Herren Kreuder and Arenster. Waghäler conducted his work with dash and temperament, and the orchestra was conspicuous for the adaptability and precision of its playing. O. P. JACOB.

### Mannheim Applauds Siegfried Wagner

BERLIN, May 27.—Siegfried Wagner was splendidly received by an audience of four thousand at a festival concert at Mannheim this week, being applauded for his own as well as his father's compositions.

## AMERICAN TENOR IN A FLORENCE RECITAL

Rennay's Interpretation of French and English Songs Pleases Large Audience

FLORENCE, ITALY, May 20.—Musical activity in Florence is approaching the close for this season. The present season of opera at the Politeama Fiorentino is the last large event. "Madama Butterfly," "Bohème" and "Samson et Dalila" are the operas which have thus far been performed, while "Don Pasquale" is announced for early performance. Salomea Krusenska, Hariclee Darclée and Luigi Marini have been among the singers, the latter being a lyric tenor with a somewhat small but quite delightful voice. The orchestra, under the direction of Egisto Tango, is good. Tugusto Scampini, who sang Samson, has a broad, dark-colored voice, except in the high registers, which are brilliant and telling.

The celebrated Männergesangverein of Vienna, which is making a tour of Italy, has given a concert at the same theater with much success.

The American singer Léon Rennay, who has just returned from India, and has now left to fill engagements in London, was heard in a song recital, in which his characteristic interpretation of French and English songs afforded pleasure to the large following of admirers he has in Florence. He sang the graceful "Nuit d'Etoiles," by Debussy; some lovely old dance movements arranged by Weckerlin; two quaint songs, "Chez Nous" and "La pauvre Eglise," by Jacques Dalcroze; two wonderfully temperamental Tuscan Stagnelli by Blair Fairchild, and other numbers in the same genre, in which his enunciation and fine taste won him his usual reward of applause.

Andreas Dippel was in Florence last week and heard various singers among the Americans studying here. Marcella Sembrich, who is making a pleasure trip through Italy, spent a week here.

Among other past events have been two performances of "Salomé" by the much-admired dramatic soprano, Gemma Bellincioni, and among future ones is a concert by the great choir of the Holy Synod of Moscow, at which we shall have opportunity to hear some of the wonderful Russian bass voices.

C. B.

Dan Beddoe, the tenor, is to give a recital in London on June 27.

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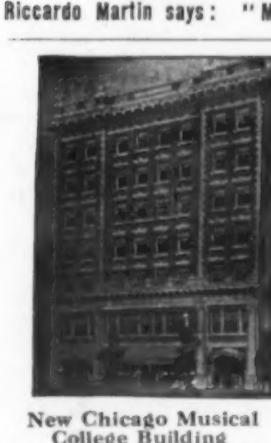
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New York, June 10, 1911

### THE CASE OF STRAUSS

Mr. Gatti-Casazza said to a reporter of the New York *Times* in Europe the other day when asked about the possibility of "Der Rosenkavalier" for next year at the Metropolitan Opera House: "Strauss's conditions are impossible." Mr. Hammerstein, when asked in London if he would produce any of the Strauss operas, replied in the negative, saying that he had "had enough of them in New York, with 'Salomé' and 'Elektra.' They keep your orchestras busy from morning till night every day, and it is impossible to run a repertory of operas with them. No, thank you, we have had enough of Strauss."

The deduction is not difficult to make. Sensationalism is profitable while it lasts, but it cannot last long. As a certain great American said: "You can fool all of the people some of the time and some of the people all of the time, but you cannot fool all of the people all of the time."

Richard Strauss occupies, perhaps, the foremost place among composers of the day. On what is his position based? It cannot be said that it is upon a general love of his musical thoughts in themselves. It does not stand upon his ideals. Nor could a position such as his rest upon his songs alone. He stands where he does because he has made the biggest and most extraordinary noise with an orchestra that the world has ever heard, and because he has chosen sensational themes for his operas. One may speak of his marvelous polyphony, or his *gestaltungskraft*, but that is nothing to establish him in the hearts of humanity.

Such an achievement is bound to prevail for a time because of its novelty. But it is time-serving of the worst kind. Strauss soon comes to a place where he will not allow a new opera to be produced unless the operatic manager will contract to give a certain number of performances of his other operas, already moribund. In view of the things once said about Wagner, this seems like a foolhardy statement. But Wagner founded his art on the rock of lofty ideals, of democratic appeal and of beauty. Strauss's art has no such foundation. He has himself been compelled to fall back on a lighter form of opera to maintain his appeal, and has hoped through "Der Rosenkavalier" to bolster up his other stage works. His procedure has led him precisely—nowhere.

Strauss has written some beautiful music, like "Tod und Verklärung" and many of the songs, but his capacity for exaggerated orchestral virtuosity and operatic sensationalism—a veritable *fata morgana*—has led him astray, and his card house so elaborately built is beginning to totter.

### PITTSBURG MALE CHORUS

The directorate of the Pittsburg Male Chorus feels that in the matter of making no award in its recent prize competition its integrity has been questioned. The Pittsburg Male Chorus is well known as an ad-

mirable organization, and as to the integrity of its dealings there can be no question. Because of MUSICAL AMERICA's belief in the value of competitions, and because of the necessity of inspiring confidence in composers in regard to competitions, MUSICAL AMERICA merely suggests that it is well to avoid all ambiguity in the announcement of results. Certain of the composers were led to feel that the poem given them to write music for was finally considered to be one not conducive to a good musical setting, and were not sure whether that circumstance, or the committee's opinion of their work, was, in reality, responsible for its rejection.

MUSICAL AMERICA announces on authority that the sole reason for making no award was that the judges considered no composition submitted to be worthy of the prize. The simultaneous announcement that the committee was led to feel that the poem had disadvantages was in no way intended to mean that was the reason for the rejection of compositions submitted. The present controversy would have been avoided if this had been made perfectly plain in the beginning. It may fairly be said that there is something to say for both sides. But the good faith of the Pittsburg Male Chorus can certainly not be put in question.

### ALL MUSICIANS ARE REVOLUTIONISTS

The socialists in Berlin who in their official organ, *Vorwärts*, are gloating over their discovery that Schumann was a revolutionist—at least that he once wrote some part songs on revolutionary words—are not greatly strengthening their cause thereby.

All poets and musicians are, in a sense, revolutionists; for, as prophets of the universal emotions of the human heart, they incline to welcome all revolutions which make for human brotherhood. To single out one composer for revolutionary distinction because he wrote several songs which could be called specifically revolutionary is to disqualify all the other composers and reject them as champions of human brotherhood.

Art need not deal with subjects specifically related to the affairs of the current revolutionary or socialistic party in order to be revolutionary. Neither does a youthful excursion into political revolutionism stamp a man for life as a sympathizer with current political revolutionary methods.

William Morris led socialistic demonstrations in the streets of London at one time. Wordsworth is said to have waited in his garret in Paris to be acclaimed leader of the French Revolution. Wagner tried smuggling arms in the revolutionist cause until he found better ways of advancing his ideas. Beethoven has always been hailed as a revolutionist, though he kept his ideas within the province of his art. Someone once said to Rubinstein, who was considering conducting some Beethoven symphonies on a certain occasion: "I am afraid that the people will not understand them." Rubinstein, with the revolutionary nature of the symphonies in mind, said: "What I am afraid of is, that the people will understand them." Artists, in the long run, have found that the best thing to do with their revolutionary tendencies is to put them into their art.

It would be quite surprising if an ardent, idealistic and youthful composer in Germany in 1848 did not write revolutionary songs. Schumann's value to humanity as a revolutionist, however, lay in his militant and progressive art and ideals, and not in a couple of songs composed to words which might further the interests of the socialist party.

### WOMEN'S SUFFRAGE MUSIC

The recent Women's Suffrage parade in New York is reported to have brought forth a "Women's Political March." This suggests a new and undeveloped field of work for women composers.

Women in America are making a multitude of essays in musical composition, some of them of a remarkably high order. Like all musical compositions growing up wild, so to speak, the general effort lacks direction, and is too often expended upon trivialities and sentimentalities. If there is the true passion of human progress in the women's suffrage movement, and the indications seem to be that there is, there should be in it the material for the making of songs.

Revolutions have always been productive of poetical and musical inspiration. The one under consideration is scarcely likely to be an exception, as the production of the "Women's Political March" shows. The important thing is, if this movement is to produce a music and song literature of its own, that it should start with high ideals, and not put up with anything in the way of music just because it is sympathetic with the cause.

Women have told how they will better the condition of politics when they have a chance. They should declare themselves similarly for art, and especially for the art of music. A strong stand for the good thing at the outset will make the new movement a force for musical advancement.

### CALIFORNIA CONDITIONS

A letter from L. E. Behymer, the Los Angeles manager, printed elsewhere in the present issue of MUSICAL AMERICA, is illuminating in regard to the tendency of musical development in California, and is a strong testimony to the value of the musical journal as a factor in the national musical growth. Californians, having read of artists whom they have not heard, have desired to hear them, and have requested the opportunity. This has led to Western appearances of such artists. The result has been, as indicated, to transfer some of the support from the old favorites to the newer artists, to give more artists a chance and to cause a widening of musical appreciation.

The total result, as seen through the clearing house of the manager's office, is the same for the season, from the financial standpoint. But from the artistic standpoint the increased knowledge of present-day artists is a distinct gain. New artists present new musical works and give different individual interpretations of the old ones, and new musical sympathies are thus awakened, which lead to a broader condition of musical appreciation. California is destined for a great musical growth and the past season has been a distinct step forward.

The latest scandal in the musical world. Words and music happily wedded, it was supposed, by Richard Wagner, have been divorced by Claude Debussy. In his new opera, "Saint Sebastian," the words and music have nothing to do with each other, but come on to do their turns in alternation. Debussy adopts the drastic method of Alexander, preferring to summarily cut the Gordian knot at a stroke, rather than to carefully disentangle it.

We have the assurance that Mr. Hammerstein will give "better opera in London than has ever been produced in America, and this without the aid of any stars of international magnitude."

That will be some opera.

### PERSONALITIES



Wilhelm Bachaus—an Expert at Transposition

An English reviewer tells of a difficult feat of transposing done by Bachaus, the noted German pianist, on the occasion of a rehearsal he was having in Blackpool, England, for a concert he was to play that evening.

It happened two years ago, and Bachaus was to play the Grieg Concerto in A Minor with Landon Ronald. The previous day Bachaus had played at Harrowgate, and, it being in August, the traffic at that time was very heavy, and in consequence his baggage, which contained the orchestral parts of the concerto, had been left behind in the crush, and did not arrive until a couple of hours later. In the meantime the orchestra of seventy musicians were kept waiting. Finally, the parts having arrived, it was suddenly discovered that the concert grand piano sent for the use of Bachaus was of a different pitch from that of the orchestra. The orchestra was high, the piano low. No tuner being available just then, Bachaus was nonplussed for a moment, and then decided to play the concerto in B Flat Minor at the rehearsal. This he did with great success; but it made a strong appeal to his humor when in the evening he played the concerto in the proper key, the piano having been tuned in the meantime.

Lamson—Gardner Lamson, the Wagnerian singer, refuses to divulge where he is to spend his vacation this Summer. "Without being at all selfish," he says, "I wish to enjoy all the surprises of my new 'Forest of Arden' without the baneful influence of letters, business detail and social obligations which have an unpleasant way of encroaching upon one's vacation."

Tetrazzini—in Spokane, Wash., although she remained there only twenty-four hours during her recent tour, Mme. Tetrazzini received requests from twenty-two people who wanted her to hear them sing.

Krehbiel—Henry E. Krehbiel, the music critic, was once a baseball reporter. Old-timers declare that he wrote eloquently on the subject.

Guardabassi—Mario Guardabassi, the popular tenor, who has been re-engaged for the Chicago Opera Company, is in Paris now. As usual, the opera and art galleries are occupying most of his time. Mr. Guardabassi is preparing several new rôles for his American season.

Dalton-Baker—W. Dalton-Baker, the English baritone, who has been touring America, has taken a long lease on a house at Amityville, L. I.

## BUILDING OF PIANIST'S REPERTOIRE

Vast Amount of Labor Necessary to Have Two or Three Hundred Compositions Always at One's Finger Tips—The Comprehensive Répertoire of Marie Cuellar

To the average music lover a glimpse behind the scenes, in opera, is most fascinating, for there is inherent in everybody that desire to see the machinery which makes things go. We may, all of us, have different characteristics; some of us may be pedants, some of us may be poets; but in spite of our differences of temperament all of us are curious. In



Marie Cuellar, Pianist.

fact, curiosity is about the only characteristic which may be said to be constant. The music lover is no exception. Anything that pertains to the life of the artist, to the conduct of affairs behind the grand opera curtain, to the innumerable factors that make the artist different from the ordinary mortal, awakens intense interest in the layman. But, strange to say, while this interest extends to the technic of opera it does not go so far as to demand of the recital artist, say the pianist, for example, details of what is, to the true musician, most interesting, i. e. the building of a répertoire.

The pianist may be a consummate artist and may be able to play divinely but of what value is such a talent if the vehicle used to express the emotions is unsuited to the artist or the audience? In building a répertoire, therefore, the pianist has a thousand and one things to consider and each one is of vital importance. Furthermore, few laymen consider the vastness of the task. It is not out of the ordinary for a concert pianist to have a répertoire of two or three hundred compositions, and there is further complication from the fact that, while the pianist may play one style better than another, it is necessary to play compositions of all schools and epochs and ranging from the purely intellectual to the purely emotional. To illustrate this I can do no better than to cite an experience I had recently. I had been talking with Marie Cuellar, the Spanish pianist, concerning piano music, and though I knew that she was a broadly educated musician I was surprised at the extent of her répertoire and its eclecticism.

Surprised at the statement that she had at her fingers' ends approximately two hundred pieces, with and without orchestra, I began to examine the list. I had known of the necessity of comprehensiveness in arranging a répertoire, but this was a concrete example that seemed to me to be most interesting. Such a list is of interest to pianists in general and will bear analysis.

In the first place there were those *pièces de résistance* of the pianist—sonatas and concertos. For example, there were sonatas by Mozart, Scarlatti and Liszt, seven or eight by Beethoven, one by Chopin, one by Schumann, one by Grieg and one by Schytte. And, as for concertos, there were works by Bach, Beethoven, von Weber, two by Chopin, Schumann, Rubinstein and Tschaikowsky, two by Saint-Saëns, Grieg, and, strange to say for a Spanish pianist, MacDowell, as well as those works with

orchestra, impossible of classification as concertos and yet fully as ambitious, such as the "Totentanz" of Liszt, the big fantasies and other characteristic compositions.

And of those strange old pieces, the like of which Fritz Kreisler has made known to the American public, there were quaint bits by Daquin, Scarlatti and others. Equal in interest to the public of this country were the Spanish compositions, which, because of their newness to our players, I quote verbatim: Albeniz, Suite Iberia; Suite Espagnole; Chants d'Espagne; Torre Beerméji; Granados, Danses Espagnoles; Malats, Serenata Espagnole; Capriccio, "A Marie Cuellar"; Larregla, Jota "Viva Navarra"; Nougués-Cuéllar, Caprice Espagnole; Jota Aragonesa. Surely, here is a list of novelties that ought to gladden the heart of any pianist who is seeking to make his programs unique and interesting.

But, to get back to better known ground, there were the necessary Bach compositions, Preludes and Fugues and Suites and the modern sounding transcriptions; there were the charming fantasies and smaller works of Mozart; a few of the more intimate Beethoven compositions; some brilliant von Weber numbers; some Schubert, with his superabundant melody; Mendelssohn, with his suave daintiness; Chopin, with Etudes, Nocturnes, Mazurkas and Polonaises, Waltzes and Preludes, Fantasie and Andante, Berceuse, Scherzo, Impromptus and Ballades; Liszt, with transcriptions and bravura concert numbers; those men of the past, Thalberg, Gottschalk and Raff; the mighty Rubinstein, and finally the classic moderns and the modern-moderns, Brahms, Franck, Debussy, Grieg, Saint-Saëns, Tschaikowsky, Moszkowski, Liadoff, Strauss, Tausig, and D'Indy. And, of these latter, there were pieces by the half dozen.

The man who sits in his comfortable seat and listens to the recitalist cannot appreciate the arduous work required to learn this vast répertoire, or, even after it is learned, to keep it in such condition that each piece is practically ready for performance. To the one who hears the pianist it seems that all that has to be done is to sit down and play, where in reality there must be taken into consideration the hours of work spent not only in acquiring these works technically, but in memorizing them so that they may become a part of the performer. One may memorize a piece easily, but to so memorize it that it will always be ready is quite a different proposition. Such work requires not only the most severe concentration, but also constant association, so that its playing comes as a sort of second nature.

### HERBERT IN LOUISVILLE

#### Two Much Applauded Concerts By Orchestra and Soloists.

LOUISVILLE, June 3.—Two concerts by the Victor Herbert Orchestra at the Schubert Masonic Theater on Wednesday last were the final offering of the regular musical season and attracted small but most enthusiastic audiences. In addition to the orchestra Mr. Herbert brought with him a quartet of New York singers made up of Agnes Kimball, soprano; Lilla Snelling, contralto; Harry J. Fellows, tenor, and Frank Croxton, bass. The orchestra and soloists responded repeatedly to encores.

The greatest interest was manifested in the new operatic works of Mr. Herbert, parts of which occupied prominent places on the programs. First in importance, of course, was "Natoma," of which the audience heard the Prelude to Act III, and a suite, consisting of the Habañera, Vaquero, Pamilo and the Dagger Dance, as well as the "Spring Song," beautifully sung by Miss Kimball. "Naughty Marietta" was represented by "Neath the Southern Moon," sung in a rich, full contralto voice by Miss Snelling. If the parts of "Natoma" heard here represent the standard of the entire opera, America has reason to congratulate herself upon a native operatic composer of the first rank.

Other orchestral numbers were Berlioz's "Carnaval Romain," Saint-Saëns's "Le Rouet D'Omphale," Tschaikowsky's "Nut Cracker Suite" and "Slavic March," Dvořák's "Humoresque," MacDowell's "Wild

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Mr. Fellows sang "Mia Picarelli," by Gomez; Mr. Croxton, the love song from Herbert's "Fortune Teller" and "The Evening Star" from "Tannhäuser," Miss Snelling "La Cieca" from "Giaconda" and the four of them the "Rigoletto" quartet. Fred L. Landau, the concertmeister, played Massart's "Un Rêve" and Saint-Saëns's "Rondo Capriccioso," to the delight of the audience.

H. P.

### Art of the Librettist

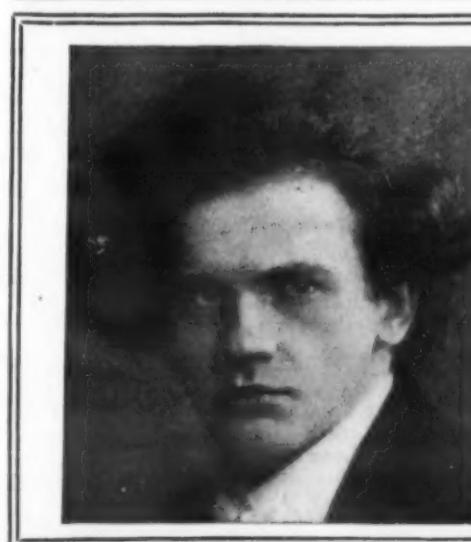
[H. T. Parker in Boston Transcript.]

The truth is that the making of the texts of music-dramas in the modern sense of the word is a little art that has almost an independent existence. Illica and Giacosa, playwrights, too, are Italian masters of it, as their work in Puccini's earlier operas proved. Henri Cain, who has written often for Massenet, practises it ingeniously and effectively in Paris. Maeterlinck, as Debussy and Dukas have found, is a most serviceable librettist for their purpose. Hoffmanstahl has succeeded so well with the "book" of "The Knight of the

Rose" that he is willing to have it judged as "a comedy for music." All these men have the theatrical instinct and the dramatic sense on the one hand that enables them to make a play and the susceptibility to music and the operatic understanding on the other that enables them to make its words and rhythms suitable to music and its substance and personages amenable to the conditions of music-drama. In a word, there are skilled librettists in Europe, co-partners with the composers, by whose work the musical part of these music-dramas profits much. There are none such in America. The most original of our youngsters would hardly think of schooling himself to such work, even as incident to more regular and remunerative occupations. Yet if we are ever to set American opera on its feet the librettists must arise as well as the composers.

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## PORT HURON (MICH.) HAS ITS FIRST MAY FESTIVAL

PORT HURON, MICH., June 1.—A forward step in music has been taken in Port Huron in the giving of the first May Festival. From an artistic standpoint and as a financial venture the affair stands as the most successful musical achievement in the history of the town. Frederic W. Berryman, recently of New York, but at present the organist and director of music at the First M. E. Church, conducted the concerts, and with N. Cawthorne, the First Congregational Church organist, and John Coulter, a local baritone, is responsible for the splendid success of the undertaking.

On Thursday, May 25, Cowen's "The Rose Maiden" was given. Mrs. C. R. Witte, soprano; Tracy Cisky, contralto; Charles Robert Wood, tenor, and John Coulter, baritone, were the soloists and all gave satisfaction. A miscellaneous program supplemented the cantata and in this Mr. Wood and Mr. Coulter gave the beautiful duo from Act IV of "La Bohème." Both possess voices of richness and range which blended superbly in this choice offering. Mr. Wood added the appropriate and charming song of Mrs. Beach's, "The Year's at the Spring."

The second concert was given on Friday

evening and Haydn's "Creation" was sung. The solo parts were sung by Mrs. Alice Calder Leonard, soprano; Marshall Pease, tenor, and Sam I. Slade, bass. All were in fine voice and gave excellent interpretations of their respective rôles. Mr. Slade, especially, delighted the audience with his singing of "Rolling in Foaming Billows," ending the "Softly Purling" with a sonorous low D.

The efficiency attained in quality of tone, precision and shading reflected great credit upon the conductor, Frederic W. Berryman, who, within a few months, brought the newly organized chorus of one hundred and sixty-five voices to a standard of excellence seldom attained in a first concert. Mr. Berryman conducted with authority and excellent taste and received the hearty co-operation of chorus and accompanists. In the "Bridal Chorus," from the Cowen work, and the "Heavens Are Telling," from "Creation," the splendid work of the chorus was fully demonstrated and the audience showed its appreciation by prolonged applause. Excellent accompanying was done by Mrs. N. W. King and Mrs. W. R. Stevens at the piano, and N. Cawthorne at the organ.

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MRS. LAURA E. MORRILL

**Josef Lhévinne and Rubinstein**

It is said that Rubinstein interested himself more in the career of Josef Lhévinne than in any other pianist. It was when Lhévinne, as a boy, was studying at the Moscow Conservatory that Rubinstein first heard him play. A friendship then sprang up which lasted until the death of the famous master. Rubinstein was so impressed with the genius of his young countryman, then fourteen, that he had him play Beethoven's "Emperor" Concerto at one of the Moscow Symphony Concerts. It was a turning point in the career of the young artist, who to-day says that one of the most treasured memories of his life concerns that concert. He remembers well the strain he was under, overwhelmed at the honor conferred, and with Rubinstein and Tschaikowsky both in the audience. When the performance was over and had proved completely successful, Lhévinne was quite overcome to have Rubinstein embrace him, in view of every one, lay his hand on his head and say, "Very good, very good. Work hard. You will make a name in the world." In later years Lhévinne was often a guest of Rubinstein and he had the benefit of a close friendship with Tschaikowsky as well.

**New York Girl, Puccini's Protégé, to Sing for De Reszke**

At the invitation of Jean de Reszke and Giacomo Puccini, Victorini Hayes, a New York girl, sailed from New York for Paris and Milan, June 1, on the French liner *La Lorraine*. She goes at once to Paris, where she will sing before De Reszke, who has expressed a desire to hear her and to assist her toward an operatic career. Miss Hayes met Puccini while he was here at the production of "The Girl of the Golden West." After hearing her sweet lyric soprano the composer asked her to go to him in Milan. She will spend the Summer between Paris and Italy, studying both the French and Italian schools, and will return here in the Autumn for another concert tour. Miss Hayes made a tour of the country from coast to coast last season.

**Pavlova and Mordkin to Remain Together**

Reports that, because of their recent London differences, Anna Pavlova and Mikail Mordkin will not dance together in America during the coming season are without foundation, according to their American representatives. The dancers will not appear here during 1912-13, however, as the Russian Imperial Government has claimed their services at home and has already penalized Mlle. Pavlova to the extent of \$21,000 for absenting herself to make her farewell American tour next Fall.

**New Pianist to Tour Country**

Charlotte Herman, pianist, will make her first tour of America next season. Miss Herman has had extensive study and has been characterized as a "lyric pianist."

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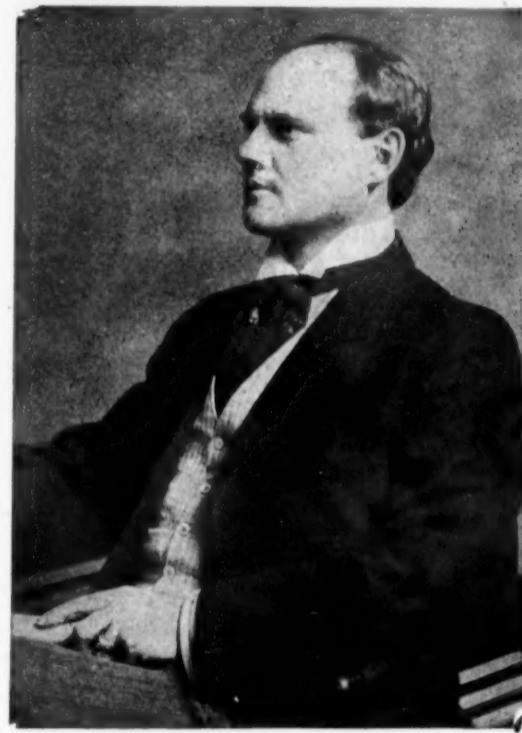
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**EMIL HOFMANN SCORES  
AT NEW YORK CONCERT**

Baritone Makes Highly Favorable Impression in Carnegie Hall with Lieder and Operatic Selections

At the concert given on the afternoon of Tuesday, May 30, in Carnegie Hall by the Juvenile Orchestra of the Wartburg Orphans' Farm School there appeared as soloist Emil Hofmann, a young American



Emil Hofmann, Baritone.

baritone, who, if first impressions are of any account, will undoubtedly be heard frequently in the future. Mr. Hofmann has spent a number of years in study and operatic and concert work abroad. On this occasion he introduced himself through the medium of *Valentine's* farewell, from "Faust," Schumann's "Frühlingsfahrt," Glanz's "Was ist Liebe." Later in the afternoon he sang Tour's "Mother o' Mine," two old German folksongs, Bohm's "Still wie die Nacht" and Schubert's "Erlking." In the first of these numbers Mr. Hofmann was hampered by a rough and untuneful band accompaniment, but in the subsequent numbers he did more justice to himself, thanks to the sympathetic piano accompaniment by Louise True. He has a voice which is sweet and sympathetic in quality. He sings with tasteful phrasing, with really emotional expression and his handling of his voice is generally efficient. Furthermore, his enunciation in German and English is a model of clarity. It would be interesting to hear Mr. Hofmann in oratorio or perhaps even opera, as he seems to possess true dramatic instinct. The large audience welcomed him with marked favor.

Mariette Mazarin was the *Marta* in the recent first performance in French of d'Albert's "Tiefland," at Nice.

Leon Rains, the American basso, has made a favorable impression in London lately.

**H. E. Krehbiel on the Dead Mahler**

[Max Smith in New York Press.]

Gustav Mahler is dead; but even death has not silenced the tongue of one of his most relentless persecutors in New York. We are informed that the objectionable comments, which have been characterized as one of the most "savage attacks on a dead man's memory" ever printed in this city, and have outraged the feelings of every reader possessed of a grain of common decency, were inspired by "a sense of duty," by an irresistible desire to tell the "truth." Coming from a man, however, most of whose utterances concerning Mahler from the day that conductor was engaged by the Philharmonic Society, breathed the venom of animosity, the explanation is far from convincing. No explanation, in fact; no manner of reasoning will serve as an excuse in the minds of Americans for so unwarranted an assault, immediately after his death, on the memory of a musician who, whatever his faults as an artist, was a master of his craft; whatever his sins as a man, suffered cruelly and died in agony.

**"Time to Sing More and Growl Less"**

[Editorial in New York Evening Mail]

Music is drawing mankind together in a way not sufficiently recognized. Musicians are not publicists nor politicians. They do little talking about public affairs, but they have done great things to show the essential unity and brotherhood of mankind. We quite disagree as to our rights. Our creeds are many. Our affections present amusing variety. But our emotions are identical. The opera is much more than we realize. Beyond all amusement, it is a world force. A great bandmaster, like Theodore Thomas, was a great builder of national unity. A grand organ knows no nationality. Where is the spot, on the round earth, in which a violin is a "foreigner"? Some one has said it was the songs that made German unity possible. At all events Germans sing more than Americans do. We do not sing as much as we used to. It is time to tune up, sing more and growl less.

**Christine Miller's Success in Louisville**

In the performance of Tschaikowsky's "Eugen Onegin," given in Louisville, Ky., on the occasion of the recent Louisville Festival, a signal success was achieved by Christine Miller, contralto, in the part of *Olga*. The only regret of the audience was that her share in the opera was so short. Her voice was luscious in quality and color, her enunciation was perfect. Moreover, her style and dramatic instinct won her the admiration of all hearers. Her opening duet and her big solo were roundly applauded. No more satisfactory exponent of the rôle could have been imagined, according to local critics.

**Baltimore Composer's New Cantata**

BALTIMORE, June 1.—A new sacred cantata, "The Divine Majesty," composed by D. Merrick Scott, organist and choirmaster of the First M. E. Church, was given its first rendition at the church last week, with a quartet and chorus under Mr. Scott. The soloists were Beulah Orem, soprano; Lila Snyder, contralto; Oscar Lehmann, tenor, and Elmer C. Smith, baritone.

W. J. R.

**OPERA AND ORCHESTRAL  
MUSIC IN BROOKLYN**

Aborns Conclude Successful Season with "Tales of Hoffmann"—Two Local Orchestras Heard

After a very successful run of five weeks the Aborn English Grand Opera concluded its Brooklyn engagement at the Academy of Music last Saturday evening, May 27. The opera was Offenbach's charming "Tales of Hoffmann," which had been given to crowded audiences for the latter half of the final week. The piece drew larger audiences than any other opera in the Aborn répertoire, and the performance was distinguished in general by excellent singing and acting.

Eugene Battaini, the Italian tenor, appeared as *Hoffmann* and sang his music in a very efficient manner. Of the male members of the cast Homer Lind was perhaps the most forcible. His work as *Coppelius* and *Dr. Miracle* commanded attention. Eily Barnato made a very charming doll and Bertha Shalek made a regal figure of *Giulietta*.

In the earlier part of the week Verdi's "Il Trovatore" was produced. Blanche Rae Edwards appeared for the first time in Brooklyn as *Leonora* and won instant favor. Louise Le Baron sang her old part of *Azucena*, her acting in it being especially impressive. Henry Taylor was well suited in voice and appearance to the rôle of *Manrico*, and Menotti Franscona, an Italian baritone, was enlisted to sing the *Duke*.

Two orchestral concerts given during the week by local organizations attracted considerable attention. The first was that of the Brooklyn Symphony Orchestra at Memorial Hall on Monday evening, May 22. Herbert J. Brahms conducted and the program was interesting. Lucy Barr was the soloist. She sang "Who'll Buy My Lavender" and "Springtide," by Becker, in good voice and was applauded with considerable enthusiasm. The orchestra began the concert with a very spirited rendition of Beethoven's "Egmont" overture. The chief number of the evening was Schubert's "Unfinished" Symphony. Both movements were ably performed, the orchestra effecting very well balanced ensembles. The other numbers were Scharwenka's "Polish Dance" theme, Tschaikowsky's "Romance" in F and waltz from "Dornroeschen," Chaminade's "Air de Ballet," a paraphrase of Walther's "Prize Song," from "Die Meistersinger."

The second orchestra concert was given by the Brooklyn Philharmonic Club on Wednesday evening, May 24. The soloists were Mabel Shoemaker, soprano, and William Fichandler, pianist. Mrs. Carrie M. Braasch was the accompanist. The orchestra was conducted by Emil Koch, who has been giving considerable time to developing the club for symphonic performance. The program included "Zaragoza," a march by Ortega, the overtures to Auber's "Fra Diavolo" and to Balfe's "Bohemian Girl," Strauss's waltz "Tales of the Vienna Woods," and an excerpt from "Madam Sherry." Miss Shoemaker sang "Villanelle," by Dell' Acqua, and "Thoughts," by Marscharony. Fichandler played his own "Barcarolle," MacDowell's "Etude de Concert," Liszt's "Au Lac de Wallenstein" and Chopin's Polonaise in A Flat.

L. D. K.

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## MANY CALLS FOR MEMBERS OF PEABODY FACULTY

Services of Teachers in Noted Conservatory Sought by Managers Throughout the Country

BALTIMORE, Md., June 5.—That the Peabody Conservatory of Music is recognized the world over as one of the leading schools of music in the country is shown by the numerous demands made for the members of the faculty and advanced students for concert work. In the early part of the season Mr. Van Hulsteyn, the teacher of the violin department, refused an offer to become the second concertmaster of the Berlin Philharmonic Orchestra, perhaps the most famous musical organization of its kind in the world. Ernest Hutcheson, teacher of piano, has been in great demand all over the country and not only has his concert tours carried him to all sections, but he has appeared as soloist with almost all the leading Symphony Orchestras, winning a most signal success. But a few weeks ago he was appointed the head of the piano department of the Chautauqua Institution, succeeding the late William Sherwood. He will have as his assistant Eliza Woods, a graduate of the Conservatory. Following this appointment George F. Boyle, the latest acquisition to the faculty of the Peabody, received an offer from one of the world's leading musical publishers, whereby they contract to publish all music composed

by him for a period of three years. This is a most flattering offer and a high tribute to the standard of the members composing the teaching staff of the Conservatory. Mrs. Mabel Garrison Siemon, who has been awarded the vocal diploma this season, is at present considering an offer from the management of the Chicago-Philadelphia Opera Company to become one of the leading members of an English company they contemplate putting out next season. The latest compliment paid the teaching of the school is the engagement of Oscar H. Lehmann as tenor soloist at the concerts given by the Chautauqua Institution at Chautauqua during August. Mr. Lehmann will participate in four miscellaneous concerts every week and will also do the tenor roles in Rossini's "Moses in Egypt," "The Crusaders" by Gade, "Hiawatha" by Coleridge-Taylor and "The Divan" by Bruno Huhn. Harold Randolph, the director of the Conservatory, has done much to spread the name of the Peabody to all corners of the globe by his extraordinary executive and administrative ability and his concert work. His two-piano recitals with Ernest Hutcheson have been the talk of the music world, for rarely ever have two artists of such artistic attainments appeared in joint recital at the piano festival to be held in Appleton, Wis., next week when the leading pianists of the country will appear in concerto works.

## MUSIC IN ST. LOUIS

Liza Lehmann's "Golden Threshold" Heard for First Time Locally

ST. LOUIS, June 3.—The Sheehan Opera Company closed its Summer engagement here to-night, having sung "Carmen" all week. The weather has been frightfully hot and in consequence the audiences have been light. The company goes from here to Cleveland.

Sophie Brandt opened the light opera season at Delmar Garden last Sunday night in "Princess Chic."

At the Aeolian Hall last Monday night the first performance in St. Louis of Liza Lehmann's "The Golden Threshold" was given under the direction of Serge L. Hallman, who accompanied on the Pianola. The soloists were Mrs. Irene Critchfield Dobyn, soprano; Mrs. Max Kauffman, contralto; George Sheffield, tenor, and Robt. P. Strine, basso. The work was delightfully given, but a stormy and warm night kept the attendance down. It will no doubt be repeated in the early Fall. H. W. C.

## The Horace Mann School Orchestra in Concert

A concert was given by the Horace Mann School Orchestra on Wednesday evening, June 1, in the foyer of the school, New York City. The occasion was a reception to the parents and friends of the students by the faculty of the institution. The orchestra, under Maximilian Kramer, who has had charge of this department of musical education in the school for the past four years, played the following program:

1. Meyerbeer, Coronation March. 2. Christoper Bach, Overture, "Schauspiel". 3. Gotsch, Berceuse Americaine. 4. Hartog, Gavotte, "Bonheur." 5. Luigini, Andante from "Ballet Egyptien." 6. Wagner, Tannhäuser March. 7. Mascheroni, Ave Maria. 8. Elgar, March, "Pomp and Circumstance," No. 1.

It was indeed an undertaking for an amateur orchestra to present so ambitious a list of compositions, but Mr. Kramer's careful training has enabled them to play compositions which at first sight seem pretentious. The overture was played with fine tone and precision and the general ensemble was good throughout the evening. Each number was greeted with prolonged applause and enthusiasm ran high. The "Berceuse Americaine," by Joseph Gotsch, a local cellist, made a very satisfying impression and encores were demanded. Elgar's stirring "Pomp and Circumstance" brought the concert to a close.

## To Play Ethelbert Nevin's Last Work

PITTSBURG, June 3.—Ethelbert Nevin's last and unfinished work, "The Quest," will be presented by the Monday Musical Club, of Sewickley, next Friday evening at Sewickley, which was Mr. Nevin's home. "The Quest," which so far as can be ascertained has been produced but three times, was recently completed and orchestrated by Professor Horatio Parker, of Yale.

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## THOMAS ORCHESTRA BACK FROM TOUR

**Best Trip** Frederick Stock's Organization Has Ever Made—News of Chicago's Professional Musicians

CHICAGO, June 5.—The Chicago papers unduly emphasized a slight disagreement between one of the instrumentalists of the Theodore Thomas Orchestra with the management, which has been quickly corrected. It was rather unfortunate that publicity is given to such disagreement, for the Theodore Thomas Orchestra has never been at a higher degree in efficiency and the understanding that prevails between the director and his instrumentalists. The season has, all in all, been unusually busy and successful and free from trouble.

The five weeks' tour that was completed last week with the appearances of the orchestra in the North Shore Festival was in all points one of the most satisfactory ever undertaken by this organization.

Kathleen Air, one of Chicago's brilliant young pianists, a teacher associated with the Columbia School of Music, sails on June 10 for a four months' visit abroad in company with her aunt. They expect to visit Scotland, Ireland and England, and then make a tour through Germany and Italy. Miss Air expects to make her longest stay in Paris.

Hattie Benedict's pupils gave an interesting program at Steinway Hall last Saturday.

One of Grant Hadley's clever pupils, Joseph Smith Russell, recently furnished the vocal numbers at the concert given by



Kathleen Air

John A. Logan Circle in Kimball Hall on Tuesday evening.

Kathryn Day's children's class gave a program Saturday afternoon at the Chicago Piano College.

A delightful recital was given by the pupils of Mrs. Hannah Butler under the auspices of the Cosmopolitan School of Music Saturday afternoon in Auditorium Recital Hall.

Mrs. Iva Bigelow Weaver sails for Europe on Saturday to remain abroad four months.

Benjamin Pailey, violinist, appeared recently with great success in a recital at the Blackstone. His most applauded numbers were the Mendelssohn E Minor Concerto and the popular Meditation from Massenet's "Thais."

The call by artist and students for James MacDermid's songs in the lower key has led him to issue new editions of his compositions in low voice that have heretofore been published in the high and medium keys. He has three new songs now on the press.

The Gamble Hinged Music Co., on Van Buren street, is almost continuously crowded. The call for their compositions has grown with wonderful rapidity during the past six months. The records of the past month show that the business has doubled over that of six months ago.

Kennard Barradell, tenor and choir director, has achieved signal success with the Mendelssohn Choir in Clinton, Ia. Their recent representation of Haydn's "Creation," in which Marie Sidenius-Zendt and Marion Green scored heavily as soloists, was most enthusiastically endorsed by the local press.

Mrs. Agnes Nering, soprano, who has won most favorable opinion during the past season in concert, sails on Saturday and has planned to divide her foreign studies between De Reszke, in Paris, and Lombardi, in Rome, preparing for the operatic stage. During this Summer, while these masters are enjoying their vacations, Mrs. Nering will travel in England, Ireland and Scotland.

Thomas Taylor Drill directed an interesting performance Monday evening at the dedication of the beautiful new Robert Emmett Memorial Hall on Ogden avenue and Taylor street. The big concerted numbers were furnished by the Irish Choral Society, the performance being given under the auspices of the Ancient Order of Hibernians. The soloists were Mme. Marie Narello, soprano; Mae Duffin, soprano; Mary B. Murray, soprano; Kate Fallon, contralto; John A. Looby, tenor, and James J. Flood, baritone; Mary S. Silver, accompanist. The mixed program was interesting and well given throughout and the newly arranged Irish Choral Society, enlisting 120 voices, gave an excellent account of itself.

Gertrude Wakefield Hassler, late of Indianapolis, made her début as a singer at Music Hall in this city last March, having established a residence here on the North Shore with her mother. A few weeks later she gave a recital at the home of Mrs. G. H. Deeves, on the North Shore, in the neighborhood, and intensified the impression of her first appearance. She recently returned

from California, where she has been giving a series of recitals with her cousin, the distinguished young composer, Charles Wakefield Cadman. In California she gave a recital at the opening exercises of the South Post Yacht Club, San Pedro, on May 6, and next day at the beautiful McCormick home at Pasadena, a week later at the Gamut Club House, in Los Angeles, and gave two recitals here last week—one at the Birchwood Country Club and one at the South Shore Country Club.

Dr. H. S. Perkins, the veteran musical director and educator, who founded the Western Teachers' Association, and who has probably conducted more musical festivals than any man in the business, is just out of a private hospital after a fortnight's attack of erysipelas and writes a card to the effect that "Richard is nearly himself again."

Carl D. Kinsey, having concluded his arduous duties as manager of the North Shore Festival, and having the affairs of the Apollo Musical Club well in hand for next season, next month will open his Summer home at Delavan Lake, Wis.

John B. Miller, tenor, last week sang a leading rôle in Verdi's "Requiem" at Richmond, Ind., under the auspices of the Vocal Society in that city.

Arthur Middleton, the basso who has been very successful on the tour with the Theodore Thomas Orchestra, returned to his home in this city last week for a brief stay prior to leaving for his Summer season with the Chicago Operatic Quartet. During his absence his position at the First Presbyterian Church in Oak Park is filled by Kirk Towns.

Louise Burton sang last week at a recital in the Chicago Yacht Club and sang before the organization a second time last Sunday afternoon.

Mrs. Mable Sharp-Herdien, the soprano, who has been wonderfully successful during the past season in many important engagements, has gone to her old home in Kewanee, Ill., for a complete rest.

Hugo Kortschak, of Chicago Musical College, repeated the program they gave at the St. James M. E. Church, New York City, on May 23, last week at the Church of the Atonement in Edgewater.

## NOTED ARTISTS TO VISIT MEMPHIS NEXT SEASON

**Mrs. Cathey's Course to Be Conducted in Conjunction with Haensel & Jones of New York**

MEMPHIS, Tenn., June 3.—One of the most important musical enterprises for next season will be the continuance of the All-Star Musical Course under the management of Mrs. John A. Cathey. Her subscription list is out and being rapidly filled. Among the artists scheduled are Mme. Jomelli, Signor Bonci, Francis Macmillen, Arthur Shattuck and Reed Miller. Mrs. Cathey is affiliated with the Haensel and Jones management and has the assurance of the co-operation and support of these gentlemen in carrying out her plans for the season of 1911-1912.

A delightful concert was given in Marks, Miss., by these Memphis musicians last night: Mrs. J. W. Hon, pianist; Rosalind Kline, violist, and Mrs. Fred Lyons, vocalist. The small towns of the States of Mississippi and Arkansas are more and more calling upon the Memphis musicians for concert work and the results are always satisfying both artistically and financially.

The First Methodist Episcopal church will give its thirteenth song service Sunday night, June 4, when Mendelssohn's "Hear My Prayer" and excerpts from "St. Paul" will be given under the direction of Herman Keller, choir master. The soloists on the occasion will be Mrs. Frazier Brown, Jean Johnson, Ben Carr and Herman Keller. The choir carries a membership of over fifty singers and is an enthusiastic organization which is doing steady, progressive work.

The Renaissance Music Circle held its closing meeting at the residence of Mrs. S. T. Carnes last Wednesday morning. The officers of all the Memphis organizations were guests of the club on this occasion which marked the close of a very interesting year. A program of folk songs was given, followed by the installation of the incoming President, Mrs. Brinkley Snowden and the announcement of programs for the coming year. S. B. W.

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## FROM "MUSICAL AMERICA" READERS

## Impersonal Singing and Oratorio

To the Editor of MUSICAL AMERICA:

In the interview with Corinne Rider Kelsey in your issue of May 13, she makes a broad statement that oratorio singing must be wholly impersonal. Does she have in mind no sentiment, no dramatic expression, singing without the constant reflection of personal experiences, trials and joys? Why should the word of God be sung with less impulse from the spiritual nature than a beautiful love scene from some favorite opera? Would you care to listen to the inspired writings of Christ discoursed upon by some unsympathetic materialist, an ever-disgruntled Carlyle, or the opposite, an ever-smiling Emerson?

Is it not the personal experience in the life of an artist which makes them reflect grandeur? Schumann-Heink could not sing as she does if life had not offered her so many varied problems; but look at our artists of to-day! How many sing Love to Humanity? Why not? Because they have lived narrow, starved lives. Teach an ordinary mind or intelligence a perfect language and it will be spoken with the lifelessness of an automaton in turn; teach a great inspired mentality the same language and, purely with its emotional imagination a live creation is made.

Singing oratorio is not a pedagogic task. It must be glorified; otherwise it is like a phlegmatic personality without Love. If it is to be taken as a living message from a living God it must be put forth as a truth, with fearlessness and forcefulness—not sensually from the lower standard, but full of sensuous beauty, intellectual balance; emotionally, inspirationally, tempermentally controlled; full of religious impulse, else how could it tell the truth to its listeners? It is the text beautiful by divinely inspired harmonies which must stand out doubly illuminated, because no action is permitted.

The very restraint placed upon our oratorio singers of to-day has partly paralyzed the growth of oratorio in America and England. It has ceased to be a worship, but become as a ritual so many times spoken that it has lost its truth-giving comfort.

Listen to a body of coal miners in a Welsh settlement singing the "Messiah" from memory! They have never heard of culture or impersonal singing, but they can surely make you feel the intensity of their religious devotion. Go to Carnegie Hall and hear the same oratorio and view the calmly sweetly sleeping audience.

Imagine singing "I know that my Redeemer liveth" without the rejoicing of an emancipated spirit and the adoration of the risen man in the flesh! Could you sing "Rejoice greatly" without the picture of the Christ entering Jerusalem at the head of the far-east procession, with its singing maidens and triumphant music?

Think of Haydn's "Creation" without the joy of the bursting Spring, renewed life, the ever-healing and peace-filling Creator; a heart full of love, thanks to our great Father.

In the memory of those who listened to Frangcon Davies's singing of *Elijah* it will be remembered that though his small stature unfitted him for the rôle physically, yet he lived the part so truthfully and with such grandeur that he fairly hypnotized his audience without the aid of scenery and with nothing but his own personality to depend on. Then the "Passion Music" of Bach with its passion of Love for Humanity! True, this must be sung with a most perfect tonal beauty, perfect enunciation, great breath support and intellectual balance and then have you struck the keynote. Will ever singers arise who have within themselves the adoration, love and passionate pity necessary for this great work, which, though a narrative, must be sung with such personal sympathy?

Sims Reeves, possibly the greatest oratorio singer of the past generation, always imbued the rôle with personal sympathy, whether singing songs, operatic arias or oratorios. In the narrative "Thy Rebuke Has Broken His Heart," he always sang as if in sympathy, contemplating the sufferings of the Master. If one should always imagine that he was singing to our highly honored body of reviewers and critics, would it not in truth cripple him? No sense of freedom, no thought could be expressed. Must we not remember that we are singing for no single personality but for the weary man or woman who does not come to criticize but for uplifting peace and beauty, and we must meet the human with human sympathies, treating our work as a sacrament. Very truly yours,

SHANNA CUMMING JONES.  
Brooklyn, N. Y., May 25, 1911.Manager Behymer on the Past Season  
in Southern California

To the Editor of MUSICAL AMERICA:

This has been the best musical season we have yet enjoyed in Southern Califor-

nia, although the old favorites did not give us as excellent a return financially as heretofore, this owing to the fact that they have come out too often and that our people are asking for some of the newer artists of whom they have heard so favorably through the music journals of the East. As to artistry, the old favorites have made good in every respect and our students and teachers have thoroughly enjoyed them, while the social public have stayed away.

On the other hand, we have been enabled to introduce for the first time several of the newer Eastern and European artists, unknown except through a general reputation, to Los Angeles and the Pacific Coast without a loss. Usually it was several hundred dollars deficit to start even the best known—to the East—who had not yet come Westward. This year it evened up without profit and such appreciation on the part of the society and sensation seekers counterbalanced the lesser income from the old favorites and gave us a season with about the same income as the last two preceding.

Taking it all in all we are satisfied, our clubs and patrons are apparently satisfied and all ready to take our word for the newcomers of next year, with a better surety of appreciation and income and at the same time give the old established artists who have not been here for three

or four seasons a heartier welcome and round out a better season than this one. So do not depreciate the increase of appreciation in value on the part of the Wild and Wooly West, for Art, Literature and Music, and commence to watch for the fading away of the sombrero, the jack-rabbit and the cartridge belt.

Yours very truly,  
L. E. BEHYMER.  
Los Angeles, Cal., May 16, 1911.

## Chance for a Vocal Teacher

To the Editor of MUSICAL AMERICA:

This is a city of nearly 40,000. We have no vocal teacher. I believe there is a big opportunity here for a man of ability, who is a thoroughly competent vocal teacher, can handle choral work, etc. A number of young men who are very enthusiastic are willing to give a guarantee of a certain amount of pupils and make a good start for a good man. If you can put me in touch with any one I think we can give him a big opportunity, as the possibilities are of his earning about \$1500 on straight teaching, in addition to which he can work at chorus, oratorio, etc.

Very truly yours,  
T. L. COUCH.  
Mehlin & Kroeger Piano Co.,  
Roanoke, Va., June 1, 1911.

## GERMAN PRAISES ENGLISH

## An Ideal Language for Opera, Says Wilhelm Klatte, Music Critic

BERLIN, May 27.—America's agitation for opera in the English language has a sympathizer in Berlin in the person of the eminent critic, Wilhelm Klatte, who says that English is an ideal language for song and opera, having lyrical possibilities not equaled by the German. As to the dramatic values of the language, one has only to read Shakespeare, says Mr. Klatte, and its worth as a song medium is revealed in such works as the poems of Shelley. The broad, soft vowels in the language are greatly in its favor, he declares.

Mr. Klatte is an enthusiast over the poems of Walt Whitman, and believes that Frederick Delius's setting of the "Sea Drift" is in itself a sufficient proof that English is an ideal tongue for the purposes of music. Mispronunciation of English words by German singers is given as chiefly responsible for the impression here that English is not singable.

## Hugo Herrmann to Teach at Sterns Conservatory in Berlin

BERLIN, May 18.—Hugo Herrmann, the violinist and pedagogue who for a number of years was on the staff of Dr. Ziegfeld's College of Music in Chicago, has assumed charge of a violin class in the Sterns Conservatory of Berlin. Among the maestro's pupils who have acquired fame as artists are Bronislav Hubermann, Ludwig Becker, Edgar Wollgandt, concertmaster of the Gewandhaus Orchestra in Leipzig; Paul Viardot, Paris; Jan Hamburg, London; Anna Hegner, of Basel; Elsie Playfair, of Paris, and others.

O. P. J.

## Fifty American Performances for Diaghileff Russian Ballet

The details of the brief American tour to be made by the Diaghileff Russian ballet from St. Petersburg are slowly being worked out, and it is announced that only fifty performances will be given, sixteen of which will take place at the Metropolitan Opera House, New York, and thirty-four in the other leading American cities. The company will embrace such famous artists as Karsavina, Geltzer, Feodorowa, Schollar, Nijinsky, Orloff, Rosay and Bouglakoff.

## American Bass in Leipsic Opera

BERLIN, May 18.—The Leipsic Opera Festival was concluded on Saturday evening with an ideal performance of "Tannhäuser." Among those who participated as "guests" were Dr. von Bary, whose *Tannhäuser* was both, dramatically and vocally fascinating. Kammersängerin Frau Fleischer-Edel and Frau Rüschendorf (*Venus*) were brilliant associates and the Landgraf of Putnam Griswold, the American basso of Berlin, attracted delighted interest.

O. P. J.

## Pianist Adler Under Mark Lagen's Direction

Clarence Adler, the pianist, who recently sailed for Berlin for several important joint appearances with Anton Hekking, the cellist, will be managed for the season of 1911-12 by Mark Lagen. He will return to America the last week in September.

## Damrosch Orchestra Musicians Have Close Call in Iowa

Half a dozen members of the New York Symphony Orchestra had an exciting experience while on tour through Iowa last week. They left the train for breakfast at Des Moines upon the announcement that a half of fifteen minutes was to be made. The train left five minutes before the scheduled time, however. An automobile was secured and the men started for Waterloo, Ia., a distance of 130 miles. They were delayed by a thunderstorm, however, missed the matinée—which had to be canceled—and arrived only at eight o'clock, in time for the evening performance.

## Boston Contralto in Haverhill

HAVERHILL, MASS., June 1.—Edith Castle, the Boston contralto, gave a recital of songs at the Lyric Club last week before a large audience. She was assisted by Mrs. Dudley Fitts, accompanist. Miss Castle charmed her hearers by the beauty of her voice and her exceptional interpretations. Her program:

"Fior di dolcezza Sei," "Valle de Paz," "Frusseise," "Zass O Welt," Hugo Wolf; "Serenade," Brahms; "Waldensamkeit," Regar; "Morgen Hymn," Henschel; "Sayonara" (Japanese Cycle), Cadman; "Sous les oranges," Holmes; "Berceuse," Humperdinck; "Rene du Jesus," Viandot; "Ah Love but a Day," Beach; "Now Sleeps the Crimson Petal," Quilter; "I Ask No More," Sarti; "When the Night Comes," Child Song; "The Rose Leans Over the Pool," Chadwick.

Andreas Dippel will have both an Italian and a French cast for Wolf-Ferrari's "Secret of Susanna," next season. Maggie Teyte, the new English soprano, is to alternate with Caroline White.

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## A BERLIN PROGRAM OF AMERICAN WORKS

Sonatas by Schönfeld, Klein and Saar Given Sympathetic Performance

BERLIN, May 18.—For its seventh and last concert of the season on Saturday the Berliner Tonkünstler Verein set itself the praiseworthy and interesting task of giving a concert devoted to American composers. An American sonata evening was arranged, and two such noteworthy artists as Professor Henri Marteau, the violinist, and August Spanuth, the critic and pianist, undertook to interpret the works of our countrymen. Small wonder, therefore, that professionals and laymen assembled in extraordinarily large numbers—especially when it is considered that the musical season in Berlin is really past—to witness the German baptism, as it were, of works which represent American influence in spite of the composer being German by birth or extraction.

Henry Schönfeld, who is a native of Milwaukee, was on the program with a Sonata for violin and piano in G Minor. The first movement of this sonata fails to awaken interest, being devoid of any clever progression or finish, but the second movement, a Romanza in andante cantabile, appeals by reason of its sympathetic theme.

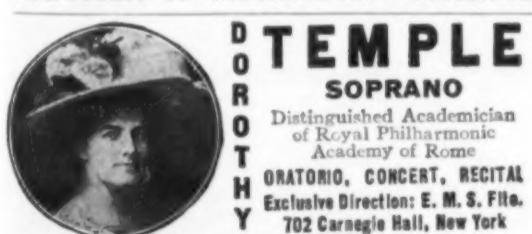
The second number on the program, Bruno Oscar Klein's Sonata for violin and piano, op. 31, is unquestionably a superior composition, having distinct significance. Undoubtedly, the most successful work, however, was the last number, the sonata in G Major, op. 44, by Louis Victor Saar. Here we found what in the first two compositions was not strongly in evidence—individuality. The second theme of the first movement, *allegro moderato ma con passione*, is a creation bound to win admiration, and the two last movements are graceful, full of spirit and clever invention.

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## CELESTE HEKSCHER, THE PHILADELPHIA COMPOSER

AT THE REQUEST of a friend, Celeste Heckscher, of Philadelphia, whose compositions have recently been coming into prominence, has written a brief sketch of her career. The letter is as follows:

"Your request for some account of my life as a composer might be described in these few words: 'A continual struggle for musical expression with a contending Fate of bad health.' This must explain infrequent publication and the tardy appearance of an orchestral score, the 'Dances of the Pyrenees.'

"As far back as I can remember I composed tunes on my doll's piano and there is a tradition in the family that I sang before I could talk. Indeed, speech on the keyboard was much more to my taste, for to it I flew in bad temper or joy and delivered myself of my most decided sentiments. I was exceedingly delicate and probably 'difficult,' for I remember the remark of my family, 'Celeste is so tragic when opposed.' At ten years old I published some pieces under the encouragement of my German singing teacher, but although I was always composing, I did not publish again (some vocal studies) until under the inspiring Mrs. Bodstein, née Julia Northal.

"I wrote these songs: 'Serenade,' 'Gypsy Lullaby,' 'Pourquoi je t'aime,' 'L'Ange Gardien,' 'Music of Hungary,' 'The Norse Maid's Lament,' suite for violin and piano, 'Forest Ride'; orchestral pantomime,

'Dances of the Pyrenees,' 'Out of the Deep'; voices and organ, and many more still in MS.

"Then followed in 1908 some piano pieces, 'Impromptu' and 'Valse Bohème,' and the romance for 'cello. Many musicians of note urged me to 'keep on writing,' but fainting spells at the piano and even in sleep (supposed to be produced by musical excitement) so interrupted my study that any advancement in the field of composition was shattered, and many MSS. were laid away in discouragement for years. The Dramas of Life were my 'subject matter' and only to the imagination and emotions can I attribute my compositions, as all mental work was tabooed. My studies under the skillful direction of Henry A. Lang were much to me and the orchestra continually haunting my brain has been realized under that master of orchestration, Wassili Lepis."

Mrs. Heckscher is actively engaged in composition at the present time and the following compositions are in preparation and are about to appear: Solo anthem, "Out of the Deep," "Dances of the Pyrenees" (pantomime or ballet d'action for full orchestra); piano duet, an arrangement of the pantomime score; three piano solos, "Au Fond," "Valse" and "Passecaile"; Pastorale for piano and 'cello; song, Berceuse Pastorale. Mrs. Heckscher has also orchestrated the accompaniments for the songs, "Music of Hungary," "Pourquoi je t'aime," and "Serenade."

there are States where Sunday opera singing is permitted, the court ought to presume that the contract was to be carried out there, since the contract was silent on that point. Justice Page ruled that the court could not take judicial notice of the statutes of other States, and that the presumption was that a contract was to be performed in the State where drawn in a case where no mention was made of the place of performance.

### KNEISELS' NEW QUARTERS

#### Quartet to Give Its Concerts in Hotel Astor Instead of Mendelssohn Hall

The Kneisel Quartet is to give its New York concerts next season in the large hall of the Hotel Astor, instead of in Mendelssohn Hall, as heretofore. The change is explained in the fact that negotiations for Mendelssohn Hall were long delayed and for the additional reason that the seating capacity of Mendelssohn Hall was regarded as too limited. Mr. Kneisel has always refused to consider the possibility of having the doors at Mendelssohn Hall opened into an adjoining room, feeling that the acoustics would suffer, and consequently there has been no chance for several years for new subscribers to obtain desirable seats for the Kneisel concerts.

The dates announced for the performances at the Astor are October 31 and December 12, 1911, and January 16, February 13, March 12 and April 9, 1912.

#### Guilmant's Tastes in Organ Music

(Philip Hale in New Music Review)

It is doubtful whether any composition of real worth published for the organ in European countries was unknown to him [Alexandre Guilmant]. He knew the pieces of Buxtehude and Frescobaldi, as well as he knew those of Raison and Bach. He knew the compositions of the early German composers ignored in their own country. Pieces by Wesley and Adams would be on his programs. Among the French composers for his instrument he favored Boëlv Chauvet, César Franck (for Franck was a Frenchman by adoption), Bernard. He valued highly the sonata of Salomé, who was for many years the choir organist at the Trinity, a mild man of great talent, who took the second grand prix de Rome in 1861 when Dubois took the first. Salomé

should have gained a greater fame; perhaps he lacked ambition. Guilmant found Gigout's compositions dry, and in the eighties he did not give to his pupils pieces by Widor, described by the malicious "Willy" as the "Gabriel Fauré of the poor." Among the Germans of his own period he preferred Rheinberger to Merkel. He once said, not impatiently, but in a gentle way, that he wished Capocci would not imitate him so openly. He was always loyal to Lemmens, composer and teacher, and he was an ardent admirer of Saint-Saëns. The chief composers in his eyes were Palstrina, Bach, Beethoven, Wagner, and their works stood in his library bound in red.

#### Lillian Chambers a Gifted Singer

Lillian Chambers, eleven years old in years and two years old in music, was the feature of a song recital by the pupils of D. Long, given at Niblo's Garden, New York City, on the evening of May 26. Miss Chambers displayed a soprano voice of fine quality. Before and after applause she delivered "Knowst Thou the Land," from "Mignon"; Cadman's "By the Land of the Sky Blue Water," and "Ah, fors e lui," from "Traviata."

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LONDON, May 27.—Cardinal Newman's "Dream of Gerontius," which Sir Edward Elgar has so gloriously set to music, opened the London Festival at the Queen's Hall Monday evening. Mme. Julia Culp sang the music of the *Angel*; Gervase Elwes *Gerontius* and Herbert Brown the *Priest* and the *Angel of Agony*. The Norwich Festival Chorus and the Queen's Hall Orchestra assisted and Sir Henry Wood conducted.

Mme. Culp sang exceedingly well, yet she was not entirely satisfactory. It was not on account of a lack of earnestness or appreciation of the part, but rather because of stiffness in her English and a certain colorless quality in her voice, due, I think, to forcing in the high register.

As for Mr. Elwes, he is the *Gerontius*—and that says all. He sings the music as one inspired; indeed, his voice seems to possess much more volume in *Gerontius* than in anything else which he sings, and his true and deep religious feeling finds wonderful expression in this music. His art is a thing apart, as rare as it is beautiful.

Mr. Brown deserves hardly less praise, for his singing is also very fine vocally and full of the spirit necessary for this work. The chorus had been excellently trained by Hayden Hare and both in piano and forte work produced some fine effects. The shadings between these two extremes were nicely calculated and except for a false entry near the end of the second section the whole work went beautifully. Sir Henry Wood and his orchestra deserve much credit, both for this performance of "Gerontius" and later of Reger's setting of the 100th Psalm.

### Reger's 100th Psalm

This latter composition obtained its first performance in England Monday evening. It is a massive and strenuous effort which, contrapuntally, is almost a master work, even from such a master of that art as Max Reger; but it lacks heart, although there are some really wonderful pages in the score. It falls naturally into four

movements, one to each verse of the Psalm, and as the chorus does much repeating and development these movements are not by any means short.

The score, besides including the regular modern orchestra equipment, has a part for the organ also, giving that instrument some elaborate passages. Moreover, four additional trumpets and four tenor trombones blare forth from the organ loft "Ein' feste Burg" with the orchestra at the close. It would take too much space to analyze the setting in detail; it must suffice to say that its true value can only be judged after repeated hearing in a building larger even than the Queen's Hall.

The first impression is one of wonder at its structure and its academic qualities, while, as in most of Reger's music, the brain seems to overbalance the heart.

The audience at this concert was very large if not over-enthusiastic.

The first concert of the Festival was by no means short, but the second session, which took place Tuesday afternoon, extended over nearly three hours. Percy Pitt conducted his new English Rhapsody. It is simply a potpourri of old English airs, apparently put together for the occasion and probably the name "Rhapsody" described it as poorly or as well as any other term. Old England produced some charming music back in the reign of Queen Elizabeth, and indeed up to the end of the 18th century, and latterly it has become rather a habit of the modern British composer to hark back to these pastoral poets instead of producing something which will reflect modern England for future generations. The other first performance of the afternoon was Claude Debussy's charming "Rondes de Printemps" (Image No. 3).

Fritz Kreisler, without whom no music feast would be complete, played the Elgar concerto, and that fine cellist, Mr. Casals, brought forward Haydn's Concerto in D for the Violoncello and Orchestra. But the real event of this concert was the Brahms concerto in A Minor for Violin, Violoncello and Orchestra, with these two wonderful artists joining in its performance.

The event of events was the third concert on Wednesday evening, which not only introduced Elgar's second symphony in E Flat but two other new works by fa-

mous English composers. Julia Culp was the soloist and sang Monteverdi's Aria, the "Lamento di Arianna" from the opera "Arianna," which was first produced in Mantua in 1608. Unfortunately, this very beautiful fragment is all that remains of the work. It is truly marvelous how modern was this old Italian composer in his feeling. I could but marvel at his almost Wagnerian treatment of the horns at the entrance of that phrase, "Che parlo? Ah! che vaneggio!" Later in the program Miss Culp sang Ellen's Songs, Schubert, in her most eloquent manner.

Dr. Walford Davies's suite, "Parthenia," presented another case of a talented musician giving us old English tunes instead of telling us about the meadows and hedges of 1911. The Suite takes its name from the air "Parthenia," which was written about 1660, and is made up of six short movements, all lightly scored and pastoral in content. It was all very charming, but I must admit that it became rather insipid after a short time.

### Bantock's "Dante and Beatrice"

Granville Bantock's poem, "Dante and Beatrice," came at the end of this very long program. This last effort of Bantock is without doubt the finest thing he has done. It is vital and seriously conceived; it is never heavy in structure or mechanical in development. There is here and there a breath of the Orient in it, but generally Mr. Bantock has here forsaken for the moment his Eastern gods. The orchestral fabric is of wonderfully varied texture, but always individual. There is no monotony and never is it a work which any one could have penned but Mr. Bantock.

And now to consider the most important novelty of all, the Opus 63 of Sir Edward Elgar. This is a symphony in four movements and it had its first performance anywhere Wednesday evening. In my opinion it is the finest symphonic work since Brahms's Fourth and far beyond Elgar's First Symphony. The first movement is marked *allegro vivace e nobilmente* and is in 12-8 time. It begins with an eight-bar theme of great beauty, which lends itself to nice treatment later in the movement. This is followed quickly by four subsidiary themes, the first two being in swaying thirds, while the second two are melodic and logical sequences of the opening theme. The second subject is one of the finest moments of the entire work, being first given out by the cellos with a fascinating viola accompaniment and later appearing somewhat altered *maestoso*. These themes go through the usual developments and here there may be a slight tendency to overelaboration. Later the recapitulation is singularly effective. The instrumentation is clear and all the points stand out with the usual definite qualities peculiar to Elgar.

The second movement is a Larghetto and by far the most lovely of the symphony, and truly the slow movement is the test of the master. This gorgeous second movement has been described as in the style of a funeral march, but, although there is a suggestion of a rather somber rhythm, yet, if it was indeed a funeral that it suggested it was one of the most inspiring ones I have ever attended. The third movement is, oddly enough, in the form of a rondo and is marked *Presto*. I may mention that the orchestration in this movement is absolutely marvelous in its virtuosity. The

fourth and best movement is in 3-4 time and *moderato*. Its principal theme is almost Handelian; and indeed this whole movement has a great deal of the feeling of that great master without in any way lacking in originality.

In regard to the psychological content, I shall perhaps shock the critic who must find deep motives in everything when I say that I found very little in this symphony which dealt with this modern phase.

It was all healthy, joyous music. I use joyous in the sense of absence of morbidity; not that the music is not serious, sincere and dignified, for it is this and much more.

Thursday afternoon, when the fourth concert of the festival was given, was devoted to familiar works. The program was as follows:

Symphony No. 40, in G Minor, Mozart, Piano-forte Concerto in D Minor, No. 466, Mozart, Harold Bauer; "Also Sprach Zarathustra," Richard Strauss (first performance by the Queen's Hall Orchestra), Burleske for Piano-forte and Orchestra, Richard Strauss, Mr. Bauer; "Dance of the Seven Veils" (*Salomé*), Richard Strauss, Closing scene from "*Salomé*," Richard Strauss, *Salomé*, Aino Ackté.

Dr. Strauss was unable to come here to conduct this concert, as his doctors advised a rest for him after his season's strenuous labors. Sir Henry Wood took his place with all efficiency and led interesting performances of the Strauss numbers. It was a pleasure to hear the entirely beautiful playing of Mr. Bauer. What could have been more poetic in conception than his reading of the Mozart Concerto? And always did one realize Mozart, never merely Bauer. How refreshing if more pianists were artists instead of specialists in digital acrobatics!

The Burleske is not one of Strauss's happiest inspirations, for it has nothing particularly to commend it except the name of the composer.

Mme. Ackté sang the closing scene from "*Salomé*" effectively.

Last night, at the fifth concert of the festival, the famous Sheffield Festival Chorus came to London in a body to sing Bach's High Mass in B Minor. Sir Henry Wood had previously trained this chorus when the same work was given in the North, and even if some of his tempi seem a bit too hurried for so serious a subject still the ensemble was always good and the tone pure.

The Queen's Hall platform was literally crowded with performers and the mighty volume of those massed voices, combined with orchestra and organ, threatened sometimes to become too stupendous for the size of the hall.

The soloists were less satisfactory. Ben Davies was not quite happy in his intonation of his part of the duet, "Domine Deus," and, indeed, of the six soloists only two seemed to feel the music and make it sound dignified and effective. Edna Thornton deserved much praise for her really beautiful and intelligent singing of the contralto part, while Robert Radford was no less successful in the bass air, "Quoniam tu solus sanctus."

To-day the "Passion of St. Matthew," of Bach, will be given and the Leeds Choral Union will sing. EMERSON WHITHORNE.

Enrico Bossi, the Italian composer and organist, recently celebrated his fiftieth birthday.

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## A WARNING TO AMERICANS WHO PLAN MUSICAL STUDY ABROAD

American Opera Singer Gives an Idea of the Expense Incurred in Obtaining Training in France and Italy—The High Cost of Living and Its Effects on Students

By CHARLOTTE GUERNSEY

So much has been written of the perils and pitfalls that await the American aspirant for operatic laurels in Europe, and in Italy especially, that at first glance there seems little left to add to the story. But upon one phase of the subject there exists an erroneous impression, and that is the cost of lessons and living, in the great musical centers of the Continent. Perhaps it would not be amiss at this season of the year when so many American young men and girls are making their plans to go abroad in the Autumn for a Winter of study and foreign training, to say a few words on the subject of expenses.

The cost of living has enormously increased in Europe as well as in America, and whereas twenty, or even ten years ago, in Paris, a *louis* (20 frs.) a lesson was considered high, nowadays 25 frs. is the minimum, and one enterprising master asks and receives 50 frs. for a lesson of fifteen minutes.

In the good old days, one hears, pensions were to be found at from 5 to 8 frs. a day; at the present time the most modest *pension de famille* demands 8 frs and a moderately comfortable one from 10 to 12 frs. per day.

In Italy the scale of prices has risen correspondingly, the greatest masters were formerly content with 10 and even 5 frs. an hour lesson; but the commercial spirit has penetrated the land of song as well as thrifty France and lessons and living have risen proportionately also.

Perhaps a timely word on the topic of languages might be pertinent. The American young man or woman who embarks for Europe entirely innocent of all knowledge of foreign tongues will find him, or herself, at a hopeless disadvantage; here again the question of ways and means enters. One of the first expenses that the American student will encounter is the inevitable "diction teacher," whom the singing master will urgently recommend, and whose fee will be from 10 to 20 frs. an hour; if the pupils do not take lessons of the teacher proposed their diction will



Charlotte Guernsey, Soprano of the Chicago-Philadelphia Opera Co.

strangely enough never meet with the master's approbation. After the question of a diction teacher is settled there comes the necessity of learning the language colloquially. For this a comparatively modest sum is required; an excellent instructor can generally be obtained at from 3 to 5 frs. an hour. In Italy particularly, the need of a working knowledge of the language is of paramount importance; without it one can make little or no headway, as the Italians in general are no linguists, though they expect that all foreigners coming to their beautiful country should be proficient in its musical tongue; the bearing of Ital-

ians towards persons who are not so is commiserating, not to say contemptuous.

Of the conditions that must be faced when the pupil is ready to go before the public, a volume could be written. Riccardo Martin, the distinguished American tenor, has summed up the attitude and requirements necessary to the young artists, and I cannot do better than to quote his words: "The voice of a nightingale, the strength of a bull, a disregard for snubbing and the purse of a Cæsarius—this last in order to exist prior to getting the first engagement." Let the ambitious student pause and reflect upon a few of these unpalatable truths before setting blithely forth in early September for Europe and its "musical atmosphere" and there will be fewer demands for help from our consulates and the American churches scattered over the Continent.

### THE MUSICIANS' CLUB

#### Tali Esen Morgan Working Hard to Enroll Required 500 Members

The success of the Musicians' Club of New York now seems assured. Over three hundred of the leading professional musicians of New York and nearby towns are members and the required five hundred names will soon be secured. After that the charter membership list will be closed and an entrance fee of \$15 will be required of all those who join. The present fee is \$10 a year, payable only after the five hundred members are secured. The club is open to conductors, organists, singers, teachers, concert instrumentalists, accompanists, musical managers and the musical press.

For several weeks the club and its friends have met for lunch every Monday at 1 o'clock at an Italian restaurant in Forty-fifth street.

The work of organizing the club has been placed in the hands of Tali Esen Morgan, No. 1947 Broadway, and it has been no small task to reach the musicians of the city. Mr. Morgan frankly admits that he has not one-quarter of the names of the musicians who should be members of this club, but the list is being extended every Monday at the lunch.

#### Organists to Have "Vacation Dinner"

The National Association of Organists of New York and vicinity will have a "vacation dinner" at the banquet room of the Café Parisien, Eighth avenue and Fifty-sixth street, on June 14 at 6.30. At 8.30 the regular meeting of the organists will be held. The meeting will be for men only and all organists are invited to send their names to Tali Esen Morgan, No. 1947 Broadway, New York.

#### In Preference to Wagner & Lohengrin's

A correspondent reports that at a recent function in his town Miss Daisy Defoe presided at the piano and beautifully played Mendel & Sons wedding march.—*Missouri Sharpshooter*.

## ZIMBALIST TO PLAY WITH OUR LEADING ORCHESTRAS

Russian Violinist Scheduled to Appear in Many Important Engagements Here

The Quinlan International Musical Agency announce the engagement of Zimbalist, the Russian violinist, to appear as soloist with the following orchestral organizations: Boston Symphony Orchestra, October 27 and 28, in Boston; New York Philharmonic Society, November 2, 3, 5 and 19; Theodore Thomas Orchestra in Chicago, November 24 and 25; Philadelphia Symphony Orchestra, January 19 and 20; Toronto Symphony Orchestra, January 24; Cincinnati Symphony Orchestra, February 2 and 3.

Negotiations are also pending for his appearances with the St. Paul, Minneapolis and St. Louis Symphony Orchestras. This list of engagements at this early date goes to emphasize the fact that Zimbalist's coming tour in this country is an event of more than ordinary character and his débüt will be awaited with interest, as he has, during the past five years, been identified with the most important concerts given throughout Europe.

Of his recent appearance with the Philharmonic Orchestra in Berlin, Arthur Nikisch conductor, the *National Zeitung* said:

"Mr. Zimbalist played Tschaikowsky's Violin Concerto with a truly wonderful and dazzling virtuosity. The finale of the first movement he played with a breathless tempi which was most perfect in every note and as clear as the rippling of waters, not losing a single note. It was really a masterpiece which held spellbound the large audience. The Canzonetta was sung by Zimbalist and not played! After the finale an ear deafening applause broke loose for his well-merited playing which this young artist, who is a king in his kingdom, deserved in every way."

#### Patti's Voice Getting Young Again, Says London

LONDON, June 2.—London music lovers decided that Adelina Patti's voice was growing young again when they heard her sing yesterday at a concert for the benefit of her old pianist, William Ganz. Mme. Patti was greeted with cheers and tumultuous applause, and sang "Home, Sweet Home" for an encore. Mme. Tetrazzini was one of those who heard her, and after the concert she rushed upon the stage and embraced the elder diva with delirious enthusiasm.

#### Spiering at Mahler Funeral

BERLIN, May 27.—Theodore Spiering, concertmaster of the Philharmonic Society of New York, under Gustav Mahler, has just returned to Berlin from Vienna, where he attended the funeral of his late leader. He says that the funeral was an inexpressibly impressive tribute of Vienna's veneration of Mahler.

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J. E. FRANCKE, 24 W. 31st Street, NEW YORK  
European Direction: Daniel Mayer, London**SOME NEGLECTED POINTS ON VOICE-TRAINING**

By THOMAS N. MAC BURNAY, of Chicago

[Paper read before the Illinois State Music Teachers' Association in Centralia, Ill.]

I AM speaking to voice teachers—to men and women who are called upon with the advent of each new applicant for voice lessons to decide with a single hearing the future possibilities of a voice. Here are the common questions we have to answer: "Have I a voice?" or "Have I enough voice to justify the time, energy and money necessary to make it pay?" What must be our answer? The importance of my original question must be met—what constitutes a good voice? And coupled with it another, How may a teacher, particularly a young teacher, recognize the vocal possibilities of the applicant?

In terms of psychology a voice is the vehicle for the expression of our emotions and thoughts. More tangibly, a good voice is that rare combination of certain well-defined elements such as purity of timbre, sweetness and strength of tone, richness of resonance, ease of emission, etc. Thus far all is easy, if these elements are present in the voice of the applicant, but when the purity of timbre is spoiled by spreadiness or tight nasal, when the sweetness and strength of tone are little or non-apparent, when the resonance is lacking or too bright or too dark, when the emission is forced or fuzzy—how then should we proceed?

My personal feeling, which, I am free to say, is not universal, is that the virtues and vices of the voice should be set distinctly before the applicant without the customary gloss of too much encouragement. If all teachers did this there would not be such a sickening fluctuation of the unpromising voices toward the teachers who hold out the greatest promises of immediate success, or whose principles are to encourage only. It is a terrible thing to encourage a hopeless pupil into giving up the chances of a fair success in some professional, business, or mercantile line just because we want the honor of a large number of pupils, or even because we need the money. So, I say, mention the virtues and vices, and give an honest suggestion as to length of time the different faults would need in which to be replaced by good habits. This, however, can never be arrived at very satisfactorily until a thorough understanding of the pupil is had. If you can discover back of a general foundation of a voice such things as gray matter, courage, perseverance, a deep-seated love for music, and a willingness to sacrifice other things for it, then, and then only, should big encouragement be given or superlatives indulged in.

## The Matter of Presentation

Since the end of vocal training is expression, and since expression is composed relatively of one part physical voice to nine parts of thought, and since the physical mechanism, as well as the tone color of the voice, must be dealt with in terms of mental pictures, surely the matter of presentation should receive more attention than is usually accorded it.

A thoroughly scientific and yet simple explanation of the process of breathing should be made to the pupil, that is, he should be shown how the diaphragm, the intercostal and even the abdominal and dorsal muscles play their part in the control of the breath supply and the breath column. Simple anatomical charts are best for illustrating the location and action of the breathing muscles, because one is thus held rigidly to sane physiological laws. Most vocal charts are made according to the ideas of the respective teachers, and consequently the pupil is taught according to a cut-and-dried method rather than along normal, natural lines.

The tone and its placement require special attention, for here abstract tonal qualities, as well as the sensations of properly produced tones, must be introduced and held before the mind. In my way of thinking, too much attention is given to the sound of the tone on the part of the pupil rather than to the sensation of its production. Putting it more concisely, if the pu-

pil can say, "The tone feels free and easy" rather than the phrase that persistently sounds in every studio, "That tone sounds good to me," then we may safely conclude that our earnest and perhaps oft-repeated axioms have been grasped as well as ap-

If a voice is too fuzzy it needs nasal edge, which ought to be presented through the medium of attack. The sound of the French "in" could be used in moderation. If a voice is too nasal one may rest assured that the soft palate is not properly handled. If a voice is white, too little vault or overtone is employed and the defect can be remedied through a systematic set of exercises for resonance.

Much has been said of late concerning the psychology of voice production and the subject is too little understood, although the term has fallen into slight disrepute, owing to attempts on the part of those unacquainted with its real meaning to use the term for advertising. The substance of the whole matter is simply this: Any teacher who knows the pupil's fault and need and has a keen knowledge of human nature, any teacher who can anticipate or create moods, who is resourceful and rich in illustration, who can hold the mood picture so vividly before the pupil that the proper tone quality comes, understands enough of the psychology of voice production to speak of his work as following along psychological lines. If one deals thus with tone quality or tone color, much the same method is followed with the more tangible physical operation for the production of a tone. Roundness, fullness, richness, height, depth, breadth of tone, open tones, closed tones, forward tones, covered tones or head tones, all need and must have their proper illustrations more often than attention called to the physical lifting of the soft palate, holding down of the tongue, and the management of the delicate throat muscles.

If we, then, as teachers of voice, will keep in mind the fact that the end of all vocal training, be it solfeggio, rote singing, tone production, vocal mechanism, or the study of laws and principles according to a system called psychological, is expres-

## Importance of Enunciation

Theoretically, enunciation as a part of vocal training does not seem to be neglected. But practically it is. Personally, I believe that there should be a national school of enunciation, a school where one could go and receive instruction and know that what he is receiving is right. So many teachers of voice are always striving for tone regardless of the words, and as a result there are as many schools of dictation as there are voice teachers. The truthfulness of this may be tested by going to student recitals. There seems to be no effort on the part of the best authorities to pull together. There is no standard well enough defined or established. Enunciation, as well as intensity and inflection of tone, should heighten expression.

Singers who really have something to express, who feel the words or the mood they represent, and realize the intensified expression they receive from the musical form, who desire to convey this meaning to others as fully as possible, instinctively adopt a natural enunciation and strive to make the words as distinct as possible. That alone is real singing. Quite obviously, then, if the expression of feeling is sincere it is true art. We are all agreed that singing reaches greatest perfection with fine vocal gifts, but a moderate voice used sincerely and well, both as to production and enunciation, accomplishes more than the more wonderful organ unintelligently used. Resolving vowel sounds to simplest root sound, prolonging the root sound, allowing the vanishing vowel sound to carry with it the final consonant or consonants—these are some of the neglected points in the study of enunciation.

Eugenio von Pirani, pianist, and Alma Webster Powell, soprano, both of Brooklyn, are to give a series of concerts in Germany in October and November.

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VIRGIL PIANO SCHOOL

**KOHLER**

## ORGAN STUDENTS IN FINAL PROGRAM

### Tenth Annual Commencement Exercises of the Guilmant School Bring Forth Players of Distinguished Ability

THE tenth annual commencement of the Guilmant Organ School, of which William C. Carl is the director, occurred on Thursday evening, June 1, at the Old First Church, New York. A large audience, interested in the work of Mr. Carl and his pupils, was present and showed much enjoyment in the work which was done. Eight of the graduates played and one post-graduate, Mr. Falconer, of the class of 1909, opened the program with the "Marche de la Symphonie Ariane" of Guilmant. The program read as follows:

Processional, Marche de la Symphonie Ariane, Alexandre Guilmant; Roy Kinney Falconer, Post Graduate, '09; Fantasia in C Minor, W. Stevenson Hoyte, Henrietta Stanley Helmrich, '11; Andante and Allegro (Sonata Appassionata), Joh. Adam Krygill, Roy Leslie Holmes, '11; Allegro from the Second Sonata, Alloys Claussmann, Cora Conn-Morehead, '11; Toccata and Fugue in D Minor, Johann Sebastian Bach, Rowland William Claffey, '11; Aria, "With Verdure Clad," ("Creation"), Josef Haydn, Margaret Harrison (Solo-Soprano of the Old First); Toccata from Sonata in C Minor, Daniel Fleuret, Florence N. Wilken, '11; Largo E Maestoso, Allegro, Symphony in D Minor, Alexandre Guilmant, Gertrude H. Hale, '11; Allegro from the E Minor Sonata, Ludwig Boslet, Maud A. Thompson, '11; Finale, Sonata in G Minor, Carl Piutti, Clarence-Albert Tufts, '11.

The manner in which the program was presented demonstrated that Mr. Carl has produced during the present school year eight players of extraordinary ability, each well equipped to undertake their work as church organists and a number of them who would, no doubt, meet with success in concert work at the organ.

The list of compositions presented was, indeed, as interesting as the performances themselves, for Mr. Carl has, in his own recitals, introduced many works which are rarely heard, and there were examples of organ composition on the program by composers of lesser note which proved to be important contributions to the literature. The playing of Miss Helmrich in the Hoyte Fantasia was marked by accuracy and good solid registration. Mr. Holmes, a young player, proved himself to be a very capable performer, playing with good taste and very satisfactory technic. Miss Morehead brought out the beauties of the Claussmann Allegro in excellent fashion, evincing good command of legitimate organ effects and marking her work with a fine sense of rhythm. Mr. Claffey gave a fine performance, showing deep musical feeling and an understanding of the music of Bach. His pedal technic in the solo passages was clean-cut and reliable, and he built up his

climax with telling effect. Miss Wilken gave the Toccata from the Fleuret Sonata with a virtuosity in her manual work that dazzled, her tempo being extraordinarily

soprano, sang "With Verdure Clad," from Haydn's "Creation," disclosing a soprano voice of much richness and flexibility. Mr. Carl played her accompaniment at the organ in his usual excellent manner and added much to the success of the performance.

At the close of the program the graduating class, which throughout the evening had been seated, in cap and gown, in the organ loft, marched in procession down



Left to Right: Rear Row, Maud A. Thompson, Roy Leslie Holmes, Clarence Albert Tufts, Henrietta Stanley Helmrich, Gertrude H. Hale, J. Watson MacDowell, Joseph B. Tallmadge, Charlotte Louise Zundel. Lower Row, Florence N. Wilken, Rowland William Claffey, Clement R. Gale, William C. Carl, Warren R. Hedden, Henry Seymour Schweitzer, Cora Conn-Morehead

swift and her whole performance marked with true temperamental feeling. The First Symphony of Guilmant, possibly the best known of his works, was given a splendid performance by Miss Hale. An unfamiliar sonata by Boslet won instantaneous success and was received through the playing of Miss Thompson with great applause. It was played with a fine sense of rhythmic motion and a good command of antiphonal effects. As a finale came a sterling performance of the last movement of the Piutti sonata, played by Mr. Tufts; it was wonderfully played, Mr. Tufts displaying those qualities which distinguish a performer for concert work. Virtuosity, both in manuals and pedal, combined with solid musical understanding, for the Piutti work is a serious one, made his performance a great success and he received much applause.

During the program Margaret Harrison,

the aisle of the church, where the class resolutions were read by the Rev. Dr. Howard Ruffield, chaplain of the school and pastor of the church. In the resolutions the class of 1911 expressed its thanks to its friend and teacher, William C. Carl, for his untiring efforts in its behalf; to Clement R. Gale and Warren Hedden, for their theoretical instruction; to Thomas Whitney Surette, for his lectures on musical form and to Dr. Duffield for his lectures on hymnology. Regret was expressed over the death of Alexandre Guilmant, who was the president of the school, and who took a live interest in its doings. Dr. Duffield announced that the hope for the school's endowment had at last been realized through the establishing of the fund by an initial contribution of the graduating class. Mr. Carl then presented the class for graduation and the diplomas were awarded by Dr. Duffield.

## DETROIT HAS ITS ONLY TASTE OF GRAND OPERA

Aborn Company Presents "Madame Butterfly" and "Thais"—Ambitious Plans for Spring Quartet

DETROIT, June 5.—Detroit's only taste of grand opera this season was offered during the week just past by the Aborn English Grand Opera Company. The two works given were Puccini's "Madame Butterfly" and Massenet's "Thais." In its principals the company is one of unusual excellence for an English singing organization doing Summer opera, but the chorus and the orchestra, the latter recruited largely in Detroit for this engagement, left much to be desired. The performance of "Thais" was, as a whole, much superior to that of "Madame Butterfly." Lois Ewell, who sang the title rôle in the Massenet opera, is a young woman of striking beauty who is possessed of vocal and dramatic gifts of a very high order. Louis Kreidler as *Athanael* had a part that was well suited to his abilities. He has a voice of unusual smoothness and power, and his excellent enunciation might well have been imitated by some of the other members of the company.

The orchestra, which in consideration of its numbers did passably well with the score of "Thais," was quite unequal to the more heavily-scored "Madame Butterfly." The title rôle in this almost one rôle opera was in the hands of Rena Vivienne, who sang the *Butterfly* in Savage's first English production of the opera, and was therefore quite at home in the part. Her pitch wavered a little during the first act, but was steadier as the evening progressed. In voice and personality she is well suited for the rôle of the badly treated little Japanese lady.

In view of the fact that he was singing every night and two matinées a week Henry Taylor was perfectly justified in not straining himself in the part of *Pinkerton*.

Louis Kreidler was as fine a *Sharpless* as one could wish to hear.

The Detroit String Quartet has closed its third season, giving its last concert at Fort Wayne, Ind., and three of its members, Edmund Lichtenstein, the first violin; Mme. Elsa Ruegger-Lichtenstein, the cello, and M. Henry Mathays, viola, have sailed for Europe for the Summer. The second violin, Alexander Levey, has left the organization, and a new second violin will be brought from Europe for the coming season. The management of the Quartet remains in the hands of James E. Devoe, and the members of the Detroit String Quartet Association, who founded the Quartet three years ago, will become the advisory board of the organization. The financial backing of the Quartet will be in other hands from now on.

For the coming season the plans of the Quartet are even more elaborate than heretofore. Ten regular subscription concerts, five in the afternoon and five in the evening, will be given, as during the past season, but instead of repeating the afternoon's program at the evening's concert each program of the ten will be different. There will be a soloist or ensemble number with piano at each concert. In addition the management will present the Flonzaley and Kneisel Quartets in one concert each, these concerts to be part of the regular subscription course, the price of which will not be raised from last year in spite of these extra attractions.

Mr. Lichtenstein and Mme. Ruegger-Lichtenstein will spend the Summer in Belgium and Switzerland. E. H.

### Closing Concert at Von Ende School

The first annual closing concert of the von Ende Music School took place in Carnegie Chamber Music Hall on May 24. Among those who appeared were Aida Dolinsky, Samuel Ollstein, Stanley Hooper, Frieda Philo and Maximilian Kotlarsky. The von Ende Violin Choir contributed several numbers to the lengthy program.

## ANOTHER BIG TOUR FOR CLARENCE EDY

### Organist's Wife, Well Known as a Contralto, Will Appear with Him Next Season

The recital tour which Clarence Eddy, the noted organist, recently completed, met with such ready response wherever he appeared that Mr. Eddy has decided to devote next season to a similar undertaking, covering, however, even a larger territory than he did this year. An additional feature of his recitals will be the appearance as assisting artist of Mrs. Eddy, who is well known as a contralto of distinction. The programs of these combination organ-song recitals will be of the highest degree of interest, for Mr. Eddy is recognized as a master in the difficult art of program making.

Mr. Eddy is an honorary member of the famous Saint Cecilia Academy in Rome, and after a recital which he gave there in 1896 Giovanni Scambati, the eminent composer and pianist, said: "He is one of the greatest organists of the present epoch." His teacher, August Haupt, one of the most distinguished organists in Germany since Johann Sebastian Bach, said of him: "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organist." The late Alexandre Guilmant, who was a warm personal friend of Mr. Eddy, wrote regarding a concert which he gave at the Trocadéro during the Paris Exposition of 1889 that "Mr. Eddy's great virtuosity and masterly interpretations elicited the warmest applause. He is a great artist and has won the esteem of the French organists."

Mr. Eddy has been identified officially with the expositions at Vienna in 1873, Philadelphia in 1876, Paris in 1889, Chicago in 1893, Buffalo in 1901, St. Louis in 1904 and Jamestown in 1907.

Mrs. Eddy is a leading contralto and teacher of singing in New York City. She studied under the noted singing teachers, Mme. Rosewald of San Francisco, Randegger of London, Juliani of Paris and Arthur Mees of New York. She has a voice of remarkably beautiful quality and phenomenal compass. Mme. Trebelli, the famous singer, heard Mrs. Eddy when she was a young girl and was so impressed that she offered to superintend her musical education. Mrs. Eddy has already sung in many of her husband's organ recitals.

### Wit of Hans von Bülow

Once, after certain Russian notes held in Germany had been defaulted, Hans von Bülow was leading a public rehearsal in which Carreño played the B Minor concerto of Tschaikowsky. The weather was bad and the fog outside the hall grew thicker, until increasing dimness made the conductor lose his place and stop the orchestra. "We are waiting for lights," he explained. "In this darkness," he added, "the Russian notes have become worthless."

Once, in the city where von Bülow conducted, a rather weak rival organization sprang up, appearing in the Concerthaus, under the baton of Herr Meyer. One day a note for the latter was brought to Bülow by mistake. "It is for Meyer, of the Concerthaus," said the messenger. "I am a Meider (avoider) of the Concerthaus myself," replied Bülow, as he sent the messenger away to puzzle it out.

He could be brusque on occasion. A man who had once been introduced to Bülow met him on the street. "Herr von Bülow," he said, "I'll bet you don't remember me." "You've won your bet," said Bülow, walking on. The same directness shows in his famous remark, "Tenor is not a voice, but a disease." Even the fair sex could not soften him. Once some ladies penetrated into one of his rehearsals. "We will take the bassoon part first," he said. After sixty or eighty measures of rest, punctuated by a few solitary grunts from the instrument, the intruders disappeared.—*Etude*.

Evening concerts do not begin before nine o'clock in Paris.

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## SENDS OUT CLASS OF HIGH TALENT

Institute of Musical Art Gives  
Elaborate and Impressive Commencement Program

The Institute of Musical Art, of which Frank Damrosch is director, celebrated its commencement exercises in the hall of the Ethical Culture Society, New York, on Thursday evening, June 1. The auditorium was crowded to suffocation and there was no end of enthusiasm on the part of those present over the work of the pupils who were heard in the following elaborate program:

Mozart's First Movement from Symphony in G minor; Orchestra of the Institute; Saint-Saëns's Caprice on Airs from Gluck's "Alceste," Anna E. Pease; Vivaldi's air, "Un certo non so che," Ethel E. Chellew; Bruch's Adagio and Finale from Concerto in G minor, Helen Jeffrey; Stojowski's "Amourette de Pierrot," Chopin's Mazurka in A minor and Etude in C minor, Elenore Altmann; Saint-Saëns's "A Night in Lisbon," Orchestra; Wolf's "Verborgenheit," and Mendelssohn's "Auf Flügel des Gesanges," Ruth Chase; Paderewski's Variations and Fugue, op. 11, in A minor, Alice M. Shaw; Wieniawski's "Souvenir de Moscou," Samuel Gardner; Elgar's "Spanish Serenade," Chorus and Orchestra; Chopin's Nocturne in B major and Schumann's Novelette in A major, Arthur A. Loesser; Weber's Overture to "Oberon," Orchestra.

The work done by the orchestra of the Institute was, on the whole, eminently satisfactory. There were moments of faulty intonation and want of finish, but the Mozart symphony, the Saint-Saëns barcarolle, the "Oberon" overture and the accompaniments to the Bruch concerto and the Elgar "Spanish Serenade" were played with an enthusiasm that went far toward palliating shortcomings of execution. The orchestral numbers were played under Frank Damrosch's direction.

The pianists of the evening—Anna E. Pease, Elenore Altmann, Alice M. Shaw and Arthur A. Loesser—revealed skill of a high order. Miss Pease's rendering of Saint-Saëns's arrangement of airs from Gluck's "Alceste" was distinguished by classical poise and serenity, crispness in passage work and intelligence in phrasing. Miss Altmann played Stojowski's "Amourette de Pierrot" without losing any of its whimsical character. Her performance of the Chopin A Minor Mazurka revealed a grasp of the poetic quality of the work, while in the "Revolutionary" étude she disclosed a commendable technical equipment. Miss Shaw had no simple task in the Paderewski Variations and Fugue. It is a very interesting work and ought to be heard much oftener than it is. Its technical exactions, however, are considerable. Miss Shaw successfully surmounted its difficulties and gave a reading that was, on the whole, lucid and musically. Arthur Loesser, in the Schumann B Major Nocturne and Schumann's A Major "Novelette," proved himself the possessor of a fine singing tone and demonstrated the ability to grasp and set forth the poetic content of the compositions to best advantage.

Ethel Chellew and Ruth Chase, sopranos, contributed the vocal numbers of the program. The former disclosed a small but pleasing voice and charm of personality that delighted the audience. She was very well received. Miss Chase gave Wolf's "Verborgenheit"—one of his best songs—with a tone of richness and warmth of quality, and in Mendelssohn's "On the Wings of Song" she exhibited sincere feeling. A trifling nervousness apparent at first quickly wore off as she proceeded.

Helen Jeffrey, violinist, gave the second and last movements of Bruch's G Minor Concerto. She has a tone of small volume, but decided purity of quality; she phrases tastefully and her intonation is generally true. She pleased especially in the slow division, playing it with emotional breadth. Samuel Gardner gave the Wieniawski "Souvenir de Moscou" with scintillating technic and remarkable facility of execution.

The singing of the chorus of the Institute in Elgar's "Spanish Serenade" had rhythmic verve and precision of ensemble.

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to command it. This number was greatly enjoyed.

The diplomas were distributed by Dr. Damrosch, who also made an eloquent address to the graduating class.

### SHANNA CUMMING BACK IN THE CONCERT FIELD

Popular Oratorio Soprano, After a Few Years' Retirement, Returns to Career in Which She Won Fame



Mme. Shanna Cumming, Soprano

With the return of Shanna Cumming to the concert platform next season, music-lovers will again have the privilege of hearing one of the best-known of American sopranos. For a number of years Mme. Cumming held practically undisputed sway in the field of oratorio and she has sung probably more roles in this branch of concert work than any other American soprano.

After a retirement of a number of years during which she has rested from the arduous work she was engaged in and is now in excellent voice for her coming season's work. She will appear under the concert direction of G. Dexter Richardson, who is booking many important engagements for her. Her recent concert engagements have been in Allentown, Pa., where she appeared with the Arion Society and in Brooklyn, at the annual concert of the United Sunday School Chorus, the second largest chorus in America, numbering about 1,600 voices.

In Allentown she scored a triumph for her art, the press of that city speaking of her work in highest terms of praise. Said the Allentown *Morning Call*: "She displayed a wide, full voice of great purity and sweetness in the high register and great strength and intensity in the low register."

It was an American program, with the exception of the aria from the "Queen of Sheba," which Mme. Cumming sang with true dramatic force. Her songs were by Chadwick, Mrs. Beach and MacDowell, with which she again scored an ovation. After repeated recalls she returned and, seating herself at the piano, she sang the waltz song from Gounod's "Mireille," displaying a coloratura that simply dazzled her audience.

#### Last of the Garton Concerts in Chicago

CHICAGO, June 5.—The last concert of the series given under the direction of Samuel B. Garton took place in Music Hall last Wednesday evening when Bessie Birdie Caplan, a pupil of Victor Heinze, presented an exacting program of piano

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### THE POOR SALARIES PAID OPERA SINGERS

WHAT sort of remuneration does the opera singer of modest ability receive? There is a pleasing fiction that the rates are all high in this country. The truth is, writes W. J. Henderson in the *New York Sun*, that this is the case only with the salaries of the famous artists, and none of them receives as much as the sensational newspapers say they do. But that point need not be discussed. Let us take it for granted that there are thirty or forty living singers whose salaries are important. There are not so many, but call it that, and compare their position with that of the ordinary singer.

When an impresario who knows his trade—and most of them do—finds a young aspirant with a pleasing appearance and a fairly good voice he promptly offers her a contract for five years. She thinks that is a magnificent thing, and so it is for the impresario. The salary put before this young person is from \$250 to \$400 a month. Salaries of this kind have been laid at the feet of pretty young singers who have appeared already in prima donna rôles in Europe. The impresario on this side of the ocean knows exactly how prima donna débuts are effected on the other side and they do not carry any weight with him.

On \$400 a month the young singer will have to be good enough to sing principal rôles on "off nights." If she is not up to that requirement she will have to content

herself with a salary of from \$25 to \$50 a week. None of these salaries is large enough to enable her to live well and pay all the expenses of her profession. Her costumes will eat up a considerable part of her income, and her physician's bills, of which she will always have one running on account of the exposures of travel incident to the operatic career in this country, will take an additional portion. She will be compelled to keep a maid unless she is doing pages in "Tannhäuser," &c.

The young woman who obtains the engagement at the Metropolitan Opera House at \$400 a month is indeed poorly off, but she is a Rothschild compared to her American sister who is struggling with the situation in most of Europe. A public school teacher who receives \$2,500 a year and has enough voice to earn another \$500 singing in church on Sundays, who is through with her work at 3 o'clock P. M. on five days in the week and free the other two, who has a two months' vacation in the Summer, not to speak of numerous holidays at other times, and who does not have to furnish any elaborate costumes or keep a maid, is far better off than the minor opera singer who earns \$2,000 in five months and is perhaps out of an engagement the rest of the year.

And do not forget that she who gets that \$2,000 is not at the bottom of the class of secondary singers, but at its top.

compositions. This young lady has capabilities that approach her ambitions and displayed a real talent in the mastery of the instrument. Technically she has swift, sure fingers, good training in the matter of phrasing and a gift musically that means much for the listeners. In addition to these things she has more or less mechanical dexterity, not a little dramatic force and an equipment in bravura that impressed in a liberal variety of brilliant compositions. C. E. N.

#### Hutcheson as a Kettledrum Virtuoso

At a recent concert in Baltimore Ernest Hutcheson was seen in the orchestra playing the kettledrum, and he seemed quite as proud of this achievement as of his greatest pianistic successes. After the concert he took pains to explain that this had not been his début as an orchestra player, as he once before jumped into the breach and filled the place of a sick Glockenspiel player under the baton of Richard Strauss at the Weimar Court Theater. Strauss referred to the occurrence when last he saw Hutcheson and managed to get "a rise" out of him by remarking pleasantly: "When I conducted in Weimar and you came in a bar too late with your Glockenspiel—" What Hutcheson said, interrupting, is better not repeated.

#### Spanish Prima Donna Fascinates Rome

ROME, May 27.—Rome has yielded itself willing victim to the fascinations of a new Spanish prima donna, Graziella Pareto, who has just made her début here at the Costanzi Theater in "The Barber of Seville." Her magnetism and her beauty have aided her in her conquest, but her vocal charms alone are sufficiently alluring. She was applauded and cheered to the echo after her first performance. Señora Pareto, who incidentally is the heroine of a romantic story of an elopement and an unhappy marriage, which caused her to be disinherited by a wealthy uncle, recently completed a successful tour of the Spanish provinces following a triumphant début in Madrid.

#### Harpist Plays for Audience on Lawn

Annie Louise David, the harpist, whose engagements have numbered over 100 this season, was the soloist at a unique concert on May 28, at the Bennett School, Millbrook, N. Y. The musicale was given to the other classes of the school by the seniors, and took place out-of-doors. A platform was erected under the beautiful maple trees near the school building, and

was attractively decorated. The audience was seated on the lawn. Mrs. David played the entire program and won a great success.

#### Maude Fay Denies She'll Wed Prince

BERLIN, June 3.—Maude Fay, the American prima donna of the Royal Opera at Munich, Bavaria, has authorized a denial of the rumor that she is to wed Prince Heinrich, grandson of the Prince Regent of Bavaria. The story was that the Prince was willing to renounce his rights to the royal succession in order to wed the American singer. Miss Fay states, however, that she knows the Prince but slightly and that the reports are ridiculous.

#### Ellen Learned in Middlebury Concert

MIDDLEBURY, CONN., June 5.—Ellen Learned, contralto, was one of the soloists at the concert given on May 26 at the Westover School. Miss Learned delighted all her hearers by the beauty of her voice in a number of old Irish melodies. Among the other distinguished artists who appeared in this concert were Edith Chapman-Goold, John B. Wells, Reinhard Werrenrath and Arthur Whiting.

#### Arriola Wins Laurels in Sacramento

SACRAMENTO, CAL., June 1.—Pepito Arriola, the boy pianist, appeared on May 18 at a concert of the Saturday Club. He played Beethoven's "Waldstein" Sonata, some Chopin preludes, a nocturne and the A Flat Polonaise, Rachmaninoff's preludes, op. 3, Schumann's "Warum" and "Prophet Bird" and Liszt's "Liebestraum" and Sixth Hungarian Rhapsody. His playing called for a remarkable demonstration of enthusiasm.

#### Samoiloff Pupils in Church Positions

Three pupils of the well-known singing teacher, Lazar Samoiloff, Vivien Holt, soprano; Harry Sokolsky, tenor, and Glen Ream, tenor, have received important soloist positions in the Flushing Methodist Church, the Plainfield Presbyterian Church and the First United Presbyterian Church respectively.

**Mme.**

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## ENDS SAN FRANCISCO'S PROFESSIONAL SEASON

Mary Garden Gives Last Concert—Local Artists Active—Club Concerts of Interest

SAN FRANCISCO, May 29.—The final concert of Mary Garden Sunday afternoon in Scottish Rite Hall closed one of the most successful professional musical seasons of San Francisco. We have enjoyed and, it is hoped, profited by the visits of the many fine artists who have been with us this season.

Ernest Von Gazycki, cellist, and Mrs. Von Gazycki, harpist, who recently came from Dresden to teach at the California Conservatory, gave a recital Saturday evening, in which they were assisted by Julius A. Haug, violinist. The program was much enjoyed.

Mrs. Richard Rees sang before the Mendelssohn Club in Richmond Thursday evening. Her numbers were "Mignon" (d'Hardelot), "The Song of the Soul" (Briel), "Die Lotos-blume" (Schumann), "Ne parle pas" (Maillard), and "Spring Song" (Oscar Weil). Mrs. Rees was in splendid voice and was obliged to respond to several encores. Her accompanist was Mrs. G. V. Taylor.

Maurice Leon Driver, formerly dean of the Conservatory of Music, University of the Pacific, gave a piano recital at his studio in the Gaffney Building, Monday evening.

Mr. Driver is a composer as well as a pianist and gave several of his own compositions, which he played in an artistic manner. Other numbers were from Liszt, Schubert and Chopin.

At a musicale given in the St. Dunstan Apartments Tuesday evening, George Von Hagel, violoncellist, recently arrived from Germany, proved to be an accomplished musician and won much applause for his rendition of a "Liszt Rhapsody," selections from "Carmen" and the Barcarole from "Tales of Hoffmann."

Helen Dunham Sutphen, violinist, appeared before the Sequoia Club Thursday evening and gave a delightful program which included Metcalf's "Melodie," Bonchar's "Reverie," Rerfeld's "Spanish Dance" and the Wieniawski "Legende." The accompanist was Mrs. R. M. Hughes.

The Pacific Musical Society gave a splendid program Wednesday morning. Rubinstein's sonata in F minor for piano and viola was given by Carolyn Augusta Nash and Nathan Firestone in a most artistic manner. Lawrence Strauss sang a group of songs and Cecil Cowles played a Mendelssohn prelude in E minor and her own "Turkish Dance." Others assisting

were Mrs. Flora Hoswell, Mrs. Lawrence Rath and Mrs. Robert E. Whitcomb. The accompanist was Mrs. F. H. Dunne.

The Class of 1911 of the Conservatory of Music of the University of the Pacific in San Jose gave a program Friday evening that closed the season's work. The performance was in every respect a credit to the dean of the institution, Professor Pierre Douillet. The graduates were: Piano—Edna Bocks, Agnes Boulware, Laura Bowen, Anna Christensen, Hazel Cowger, Beulah Dinsdale, Rowena Fisher, Zoe Gerry, May Hamilton, Grace Kinney, Belle Paull, Anna Quarnstrom and Selma Stahl; voice, Alice Meese.

The Choral section of the California Club gave a most interesting program in the auditorium of the Club House last week. This choral is composed of twenty-five voices under the direction of Paul Steindorff, and the rendition of four chorals was received with much applause. A feature of the evening was the singing of Mme. Puerari-Maracci, dramatic soprano, who gave a selection from "Madama Butterfly" and the waltz song from "Romeo and Juliet." The choral had the assistance also of Mrs. Richmond Revalk, Aida Guglielmetti, and Mrs. Perkins, of Portland, sopranos; Marion Orchard, pianist; Emilio Villet, tenor; Mr. and Mrs. G. Cadenasso, in a vocal duet, and a string quartet composed of J. M. Willard and B. F. Rossi, violins; Dr. M. W. Fredinck, viola, and Alfred Rosenthal, cello.

Mrs. Camille Naughton, a pupil of Mrs. Richard Rees, sang before the Caldon Club at Century Hall, Tuesday evening, and was warmly applauded. Her numbers were "O, Dry Those Tears" (Der Riego) and "Dawn" (Leoni).

R. S.

## MAQUARRE SUCCEEDS STRUBE

French Novelties Introduced at Boston "Pops" by New Director

BOSTON, June 3.—On Thursday evening André Maquarre succeeded Gustav Strube as conductor for the second half of the present "Pop" season. Mr. Maquarre has always furnished interesting and entertaining programs and has as a rule been very happy in interpreting the music which he selected. Naturally, a feature of the lists is usually the presence of a number of those small pieces or suites which French composers write so gracefully and so well. Since Thursday night there have been a number of novelties and most of them have been received with considerable enthusiasm: A March Héroïque of Saint-Saëns; Mr. Maquarre's new waltz, "Endymion"; a delightful suite by Lacome, "Gitanella"; an entr'acte from the "Adrienne Lecouvreur"

## MAKES A SPECIALTY OF WELSH FOLK SONGS

**A**N interesting feature of the development of the song recital in this country is the tendency of well-known singers to specialize in certain lines. While the giving of entire programs of Strauss songs or the works of other modern composers is somewhat open to criticism, no one can do other than welcome those programs which appeal to certain phases of musical life, particularly such as old folk songs. And further, we in America are such a combination of nationalities that programs of particular national songs find a ready response.

Mary Cheney, soprano, a concert and oratorio soprano, who has appeared frequently in the last few

years in recital, has conceived the idea of giving programs specially devoted to Welsh music. Her parents were Welsh, as were all of her ancestry, and having heard the language spoken from her childhood she was naturally much interested in its literature and philology. This led to the study of the traditions of the country—the stories of the Druids and bards; of King Arthur and Merlin; of its customs and ethics, and of the music and songs as they were handed down from generation to generation. One day, when, in a spirit akin to adventure, she gave a complete program of old Welsh songs before a company of selected friends, she excited such genuine enthusiasm that she decided to add this work to her already large field of endeavor in the concert world.

Mrs. Cheney studied with well known teachers in Boston, finally going to London and Paris, where she studied with Shakespeare and Marchesi. On her return to America she coached with Sauvage in New York. She was for a long time head of the vocal department at the Nashville, Tenn., University and has for years held an important church position in New York.

"Serenade," Wieniawski's "Mazurka" and Sarasate's "Zigeunerweisen." Mr. Kriens proved himself as usual a master of his instrument. The Handel sonata was played with much breadth and dignity and the subsequent short pieces were performed with exquisite finish. Eleanor Foster Kriens played the accompaniments with great skill and Edmund Jahn, basso, contributed some songs by Schubert, Weingartner, Kriens, Lange and Huhn. Mr. Kriens was also heard about a week earlier at a concert given by the Cranford, N. J., Philharmonic. His work as usual called forth demonstrations of delight.

Clarence Eddy Holds Audience Spell-bound in Charleston, W. Va.

CHARLESTON, W. Va., June 1.—Clarence Eddy, the distinguished organist, gave a recital at the First Methodist Episcopal Church May 26. His program contained the Bach G Minor Fugue, a Clérambault Prelude, Crawford's Toccata in F, Wagner's "Liebestod," Johnson's "Evensong," Rossini's "William Tell" overture, Schubert's "By the Sea" and other works by Faubles, Frysinger, Hollins and Rogers. Mr. Eddy's playing was, as usual, masterly and brilliant. He held the audience spell-bound by his art from one end of the concert to the other.



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## MODERN OPERA LIKED BEST ON THE BOWERY

**Resuscitated "Lucia di Lammermoor" Draws Small Audience—**

**Zuro's Directing a Feature**

Apparently Bowery opera-goers are as much in favor of modern opera as are those in the upper parts of New York City. And so when Manager Zuro resuscitated "Lucia di Lammermoor" for them last Monday evening at the People's Theater a very large number stayed at home. Nevertheless, the audience that did come was of respectable size and it made the best of things. There was the regulation display of enthusiasm and after the sextet and the mad scene the delighted uproar was quite picturesque. Of course, first honors again fell to Josiah Zuro. Surely, a conductor who can establish himself as the center of interest through the medium of so infantile a score as that of "Lucia" is a rare phenomenon. Mr. Luro actually made this decrepit music pulsate with a degree of life.

The coloratura star of the occasion was Julia Allen. The audience saw fit to applaud her mad scene madly and to make her do part of it all over again. Such being the case it would perhaps be unnecessarily ungallant to catalogue the lady's vocal sins. Miss Hinz was Alice and the *Lord of Ravenswood* was enacted by Carlo Cartica. His acting brought to mind the operatic *modus operandi* of the good old days and he sang with manifestations of much physical energy. Giustino Zara was sufficient unto the purpose as *Henry Ashton*; A. Corenti was commendably unobtrusive as *Arthur Bucklaw* and Natale Cervi was an excellent *Bide-the-Bent*. These singers united in a very lively performance of the sextet, in which spirit and good will made up for musical finish.

### Rider-Kelsey-Cunningham Recitals

Mme. Rider-Kelsey and Claude Cunningham have been engaged to give two of their unique joint recitals in Newark, N. J., on October 21, and for another out-of-town engagement later in the same month, by F. C. Coppicus, of the Metropolitan Opera House. These fascinating recitals have created an important place for themselves in the musical life of this country, and the ensuing season promises to be the largest and in every way the best that they have had.

A number of interesting novelties have been placed on their programs for next season, among which is a delightfully rollicking duet from Shakespeare's "Taming of the Shrew," in which Petruchio attempts to convince Katherine that the sun is the moon, etc., the amusing story of which is well known. The music is by Goetz. These recitals have created a big stir in the musical world, and much is expected of them this ensuing season.

### Opening of Norfolk Festival

[By Telegraph to Musical America]

NORFOLK, CONN., June 7.—In spite of inclement weather the Music Shed was packed for the first concert of the Norfolk Festival. A high degree of artistic perfection marked the proceedings. The feature of the concert was Henry Hadley's new symphony, conducted by the composer. It was greatly enjoyed. Alma Gluck, soprano, and Louise Homer, contralto, appeared as soloists in numbers from Gluck's "Orfeo." The singing of the chorus in the same work was magnificent. Richard Paine conducted. Another ovation was won by Leo Schulz, the cellist.

ARTHUR FARWELL.

### New Contralto for the Metropolitan

[By Cable to Musical America]

PARIS, FRANCE, June 7.—Giulio Gatti-Casazza, director of the Metropolitan Opera House, has engaged Margarete Matzenauer, the contralto, for next season. L. R.

### Paris Not Enthusiastic Over "Siberia"

PARIS, June 6.—Giordano's opera, "Siberia," with Lina Cavalieri in the leading rôle, had its dress rehearsal to-night, and was accorded merely a lukewarm reception. The most effective part was the exceedingly melodramatic second act.

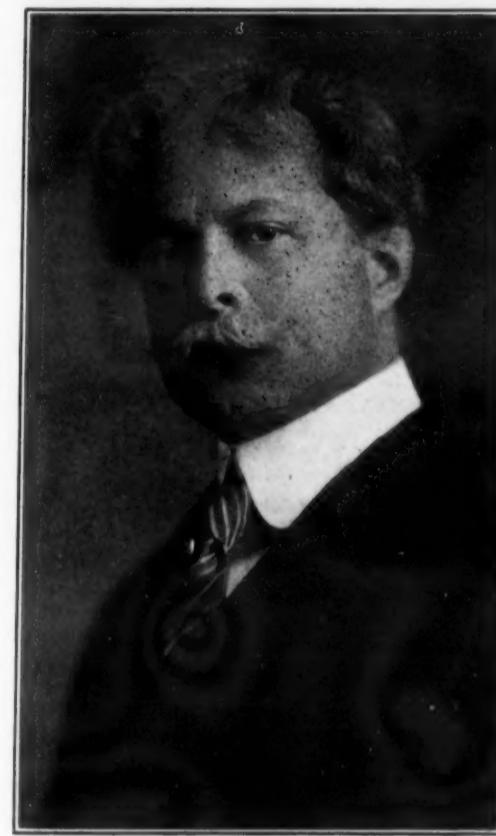
### A Fly in Music

It was Mendelssohn who first put fairies into the orchestra, and that composer's incidental music to "A Midsummer Night's Dream" is surely the happiest accompaniment to Shakespeare's play. But there is

more than the revels of fairies in Mendelssohn's work. There is the buzzing of a fly which one day in the Summer of 1826 flew about Mendelssohn's head as he lay on the grass with a friend in the Schönhauser Garden, Berlin, planning the overture. As the fly buzzed by Mendelssohn said "Hush!" and listened intently for a time. Afterward, when the overture was finished, the composer pointed to the modulation of the cellos from B minor to F sharp minor in the middle section, and said, "There, that's the Schönhauser fly." That overture has become one of the world's musical classics, and Mendelssohn was a boy of eighteen when he wrote it.—*London Chronicle*.

### TO TEACH ALL SUMMER

**Carlos Sanchez Will Conduct His Vocal Classes Throughout Vacation Period**



Carlos N. Sanchez

Carlos N. Sanchez, the vocal teacher, will not, as in former years, leave for Europe during the Summer, but will stay in New York and continue teaching his large class of pupils. Mr. Sanchez has received many applications for Summer tuition by teachers and pupils from Texas and the West. Possessing knowledge and a keen perception of the possibilities in a voice he is able to bring out wonderful results.

The program presented at the last pupils' recital was rendered with marked ability, comprising compositions of the best composers of the American, English, French, Italian, Norwegian and German nations, proving Mr. Sanchez's versatility.

### A German Opinion of Joseph Stransky

[From *Rheinische Musik und Theater Zeitung*.]

Stransky's eminent musicianship is revealed in the perfect control he has at all times over his orchestra. Even in the most involved and dangerous passages his forces are always well in hand. His all-round training enables him to interpret with equal effectiveness the classics, as also compositions of the modern school. Progressive, he takes a warm interest in new works, and his encouragement of coming composers who deserve recognition is commendable. He holds that the office of a conscientious conductor includes the duty of discovering and securing for the world's store of musical treasures as many worthy works as possible, keeping abreast of the times, alert as to the artistic needs of the day, and thus helping to foster musical art. That Stransky, in these efforts, strives for the fullest completion of his task, is shown by a letter from Max Reger, dated February 5, 1911, in which the well-known composer writes: "Stransky's interpretation of my Hiller Variations was superb, and in every respect ideal."

### The Teaching Rank and File

[Charles E. Watt in *The Etude*.]

The big festivals of the past few years, the continual crowd of "advanced" students who come into our own cities and who go in a constant stream abroad, as well as the audiences for the artists who favor us with their presence, all largely come from the teacher in the small city and his brother, the unknown "community" teacher of the city. For these classes of workers include genuine enthusiasts, giving up much more hopeful arenas of endeavor; they cheerfully devote their time to teaching music for very modest pay, and while their lives very seldom can brag much of afflu-

## TOO MUCH "BUSINESS" IN CONCERT-GIVING

"WHAT are the causes for the uncertainty of the concert business in this country? Why do concerts in cities outside of New York pay one season and fail another? Why do the greatest attractions fall flat in the matter of box office receipts in some cities while mediocre performers draw packed houses? Why are some of our best American artists often idle while singers and instrumentalists of mean ability are more successful from a financial viewpoint? Why do artists of only ordinary merit receive as large fees as those of the first rank, except in a comparatively few particular instances?"

These are some of the questions that E. S. Brown, the New York concert manager, has asked himself as a result of his observations during various trips throughout the country. His extensive experience of managing concerts and booking artists has given Mr. Brown peculiar opportunities to discover the strength and weakness of his calling.

"The first and most important factor in all this uncertainty of the concert business," declares Mr. Brown, in an attempt to answer his own questions, "is the fact that it is a business—that too much attention is paid to the business side and too little to the artistic side of concert-management. If the proportion of artists who are real successes in the concert world to the total number of performers were published it would make gruesome reading, and the cause for this unsatisfactory proportion is to be found in the fact that, with some people concert-giving is a business and nothing more—and a business, moreover, for which they are not properly equipped. Such people, I am glad to say, are few;

ence or luxury, they yet have the supreme satisfaction of knowing that daily and even hourly, they are adding to the sum total of intelligent musicianship in the community.

Let no one forget that the rank and file of music teachers, the choir workers and that great army who have studied music faithfully merely as an "accomplishment" have also each and all had a stupendous part in the great work.

### WOMEN OPERA COMPOSERS

#### Their Works Have Never Remained Long in Any Theater's Repertory

It was said not long ago that Mrs. Nikisch was the first woman to write the music of an operetta. It was even intimated that no woman had composed an opera. The statement showed deplorable ignorance, writes Philip Hale in the *Boston Herald*. As far back as 1694 a lyric tragedy "Cephale et Procis," with music by Mme. De Laguerre, was produced at the Paris Opéra. In 1836 Louise Bertin's grand opera, "Esmeralda," was produced at the same theater, and Victor Hugo furnished the libretto, although he disliked operas based on his dramas, and for a long time objected strenuously to performances of "Rigoletto" in Paris. Disagreeable persons in Paris hinted that Berlioz wrote some of the music of "Esmeralda," simply because the Bertin family owned the newspaper to which Berlioz contributed feuilletons.

Within a few years three operas by a tall, gaunt Englishwoman, Ethel M. Smyth, have been produced in leading Ger-

man opera houses and one of them, "The Forest," was performed in German at the Metropolitan Opera House in New York. A grand opera by another Englishwoman was produced in Germany within a few months. Fourteen years ago an industrious compiler published a list of women who had written the music of operas and operettas. It included the names of more than seventy-five composers. No doubt a list now would mention too, from Eva dell' Acqua, with "Le Feu de Paille," to Elisa Zillotto, with "La Cena Magica." But it must be said that no opera or operetta yet written by a woman has remained in the repertory of a theater, nor has any one won more than the ephemeral success of courtesies.

### Luders Completing New Opera

Gustav Luders, the light opera composer, returned to New York on Tuesday from a flying trip to Berlin, undertaken for the purpose of consulting with Mr. Cassard, who is writing the libretto for his new comic opera to be produced next season by the Messrs. Shubert. Mr. Luders departed immediately for Mackinaw, Mich., where he will complete his score.

### To Sing "Tristan" in Boston

BOSTON, June 6.—Jacques Urlus, a German tenor, has been engaged to sing *Tristan und Isolde* at the Boston Opera House next Winter. A cable message received today from Director Henry Russell in Berlin announced the engagement.

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## OPEN-AIR CONCERTS AND GRADUATIONS

Constitute Philadelphia's Present Program—Fine Work by Philadelphia Band

PHILADELPHIA, June 5.—The conservatories and schools of music are supplying all of the indoor musical events these days, the season being at an end so far as regular concert attractions are concerned, although the park resorts furnish real enjoyment for music lovers. Out at Willow Grove, Ohlmeyer, with his Coronado Band, from Los Angeles, has made a very favorable impression. A specimen program of the Ohlmeyer concerts shows a good variety of music well calculated to please all tastes. Last Sunday, for instance, the afternoon program included Schubert's Military March, No. 2; the Weber-Weingartner "Invitation to the Waltz"; selections from "Carmen"; Wedding March, from Nessler's "The Ratcharmer of Hamelin"; suite, "Ballet Russe," Luigini, etc. The soloists with the band are Blanche Lyons, an excellent soprano, whose rather light but clear, penetrating voice has a carrying quality that adapts it well to the purposes of open-air singing; John Hughes, cornet, and Franz Helle, fluegelhorn.

The Philadelphia Band, composed mostly of members of the Philadelphia Orchestra and conducted by C. Stanley Mackey, the tuba player of that organization, is affording genuine treats for music lovers with its nightly concerts—excepting Thursday—on the City Hall plaza, the Thursday evening concerts being given in the fine music pavilion at Lemon Hill, in Fairmount Park, where symphonic programs are presented. The compositions given by this band are of so high a class, and are rendered in so superb a manner that the most critical listeners are delighted and one is led to wonder if there really is a better organization of its kind in the country.

The conservatory graduates are indeed having a busy time of it these days and last week brought several important commencements. At the Broad Street Theater on Friday evening Mrs. Phillips-Jenkins and her large class of girl singers were greeted by the usual crowded house and overwhelmed with the customary profusion of "floral tributes." This year's graduates, among whom several promising voices were heard, are Stella Hess, Juliet Daniel, Evelyn Newhall, Fannie Chadwick, Emma Rehfuss, Clara Hofkin, Beatrice Wilson, Kathryn McGinley, Helma Fritz, Mary Emmert, Barbara Schaefer, Dorothy Wilson, Kathryn Martyn, Pearl Richman, Norah Barrington, Helen Patterson, Naomi Gowland, Alice Glassmire, Miriam Rubin, Amelia Levy and Augusta Sivertsen. With so many singers to be heard, each with a solo and several choral numbers besides, the program naturally was long and interesting. Well-known professional musicians who assisted were Anton Blaha, violinist, of the Philadelphia Orchestra; Clement Barone, flute, and William Silvano Thunder, accompanist.

Frederick Hahn, one of our leading violin soloists, erstwhile prominent in the Boston Symphony Orchestra, and who has a school of music in which he teaches the young idea how to fiddle, gave the first of the year-end concerts of his ninth season in the school at Witherspoon Hall last Saturday evening. The program was elaborate, for Mr. Hahn, as usual, had a lot of pupils to introduce and there were violin and piano solos and songs galore, as well as selections by a juvenile orchestra of twenty members and an orchestra, without the "juvenile" prefix, of forty-seven musicians. Mr. Hahn's school, it will be perceived, is not confined to his own instruction on the violin, as he has other capable teachers to assist him. The announcement was recently made that Mme. Maiglennya, of New York, had been added to the faculty in the vocal department. Mr. Hahn's former pupil, Domenico Antonio Boué, now studying with Sevcik, in the Meisterschule in Vienna, will make his debut as a violinist with the Queen's Hall Orchestra, in London, during the coming season.

The Hyperion School of Music held its annual commencement at Musical Fund Hall on Saturday evening, closing the tenth year of its existence. The piano graduates were Bertha F. Chapman, Helen Comer, Nellie Hagner, Mrs. Sarah Agnes Hassett, Rudolph Lessing, Eugene Muller and Raymond L. Yeager. In normal training courses the graduates were Lillian Moffet and Mrs.

## FIRST FESTIVAL IN CEDAR RAPIDS

Five Concerts, Choral and Orchestral, with Prominent Soloists, Prove Most Successful

CEDAR RAPIDS, IA., June 5.—With five concerts, choral and orchestral, Cedar Rapids enjoyed the first May music festival of its history between May 29 and May 31. The event was due to the enterprise and enthusiasm of Prof. Earle Killeen, of Coe College, who had been obliged to combat the prejudices of a large number of sceptics who knew positively that an undertaking of the kind must necessarily spell ruin. However, matters turned out to be quite the reverse of what had been expected.

The first concert took place in Sinclair Memorial Chapel. Walter Damrosch's orchestra and a number of eminent soloists initiated the proceedings, with a concert of rare interest. Thomas's "Mignon" overture, Mendelssohn's "Spring Song," Schubert's "Unfinished" Symphony, a Haydn "Serenade" and the "Tannhäuser" overture were the instrumental numbers. They were all effectively played and the audience, which filled the chapel to its capacity, applauded boisterously. After the Schubert symphony Bruch's cantata "Fair Ellen" was sung by the Cedar Rapids Choral Union under Prof. Killeen's direction. He proved a conductor of exceptional merit and the choruses were sung with a finish of style and general smoothness of execution that demonstrated conclusively his high qualities as a drillmaster. The solo parts were sung by Florence Hinkle, soprano, and Arthur Middleton, bass, with rare eloquence and beauty.

In the course of the evening Miss Hinkle also sang an air from "Tosca" and acquitted herself so well that the audience demanded an encore, to which she replied with a Van Der Stucken song.

Christine Miller, contralto, was the so-



Prof. Earle Killeen, Director of the Cedar Rapids Festival

loist the following afternoon, singing Liszt's "Loreley" with dramatic poignancy and intensity. The orchestral numbers were Beethoven's "Eroica" Symphony, Dvořák's "In the Spinning Room," Massenet's "Under the Trees" and the dances from Tschaikowsky's "Joan of Arc." In the evening a dazzling success was scored by Bernice de Pasquali, the coloratura soprano, who gave a brilliant display of coloratura artistry in the "Mignon" Polacca and the "Lakmé" Bell Song. She was fairly lionized by the audience. Mr. Damrosch's men played the "Freischütz" overture, Tschaikowsky's "Mozartiana" suite, the Andante of Debussy's string quartet and Wagner's "Lohengrin" Prelude and "Ride of the Valkyries."

Alexander Saslavsky, violinist, and Arthur Middleton, bass, were the soloists at the last afternoon concert. Mr. Middleton scored uniformly in Damrosch's "Danny Deever" and the "Toreador Song" from "Carmen." Mr. Saslavsky played the "Parsifal" "Good Friday Spell." Goldmark's "Rustic Wedding" Symphony was the chief orchestral offering.

The climax of the festival occurred in the evening when "Aida" was sung in concert form. The chorus, under Professor Killeen, fairly surpassed itself in the difficult ensembles. Mr. Killeen was tendered an ovation after the third act. The leading roles were splendidly sung by Florence Hinkle, Christine Miller, Albert Quesnel, William Beard, Arthur Middleton and Carver Williams. The orchestral work, too, was good. When all's said another word of praise and thanks must be accorded Prof. Killeen for his courage in organizing the festival and for his skill and musicianship as demonstrated in his share of it.

Margaret S. Roak, and in the kindergarten piano course Edith P. Parker and Mrs. Roak. Prizes for excellent work in the first and second year harmony classes were awarded Mrs. J. E. Patterson and Elizabeth Alsop, and Helen Gannon. Mary Clayton and Edward J. Tourison, Jr., were given special mention for fine work in theory.

A. L. T.

## CINCINNATI'S SEASON OF SUMMER CONCERTS

Carl Bernthal, Formerly of Pittsburgh Orchestra, Leading Them—Conservatory Students in Recital

CINCINNATI, June 5.—Saturday marked the opening of the Summer season at the Zoological Garden, where Carl Bernthal, formerly of the Pittsburgh Orchestra, is conducting the Cincinnati Summer Orchestra in two programs daily. Mr. Bernthal was given a splendid welcome and is certain to become very popular.

The week at the Cincinnati Conservatory of Music opened brilliantly with the graduation recital of Walter Chapman, pupil of Theodor Bohlmann. Mr. Chapman is a young pianist for whom it is safe to predict a future of exceptional promise in concert fields, for his playing has style, individuality and fire, and he gives his program with mature breadth. Notable especially was his rendition of the Chopin A flat Polonaise.

Jennie Vardeman, pianist, the second of Mr. Bohlmann's pupils to be presented in graduation recital at the Conservatory this week, proved herself possessed of a remarkable fund of temperament. She gave a dashing performance of the Eighth Hungarian Rhapsody of Liszt and the Hungarian Fantasy for piano and orchestra of the same master. The recital of Lila Vernado, pupil of Hans Richard, presented several novelties which made an excellent impression and revealed Miss Vernado as a pianist of rare technical and interpretative proficiency.

## NEW SONG CYCLE INTRODUCED HERE

Zwintscher's "Italy" Given by Mr. and Mrs. Petri Makes Profound Impression

NEWARK, N. J., June 5.—After a year's absence abroad, during which he has won distinguished honors on the operatic stage, Paul Petri, the Newark baritone, appeared in recital at Wallace Hall on Friday evening. He enjoyed the assistance of his gifted wife, Lillian Jeffreys Petri, pianist, and his work was addressed to a crowded auditorium.

Mr. Petri's artistic development proved to be most gratifying. His experience abroad has added to his assets both confidence and poise, and his voice is larger in volume and more flexible, without having lost any of its warm, colorful qualities.

The work of Mrs. Petri at the piano was of the highest order. She surmounted the tremendous technical difficulties of the score with surprising ease, and played with a broad intelligence that allowed Mr. Petri full freedom and enabled them to perform in perfect ensemble.

The importance of the concert was greatly magnified by the fact that in it this country was to be given its first hearing of Rudolf Zwintscher's new song cycle, "Italy." Its enthusiastic approval was entirely justified by the excellence of the work itself and by the fine musicianly treatment it received in the hands of Mr. and Mrs. Petri.

In construction, "Italy," a series of "Pictures and Dreams in Word and Tone for Baritone and Piano," is well-defined and clear in purpose, despite the intricate manner employed in its expression. It has an imaginative quality which is depicted skillfully and which invests the entire work with rare poetic beauty. The text itself is of high literary value and lends itself generally to the tonal structure.

The opening number, "Farewell," relates the departure of the youth from his love and his determination to fly to Italy and forget, and is followed in a tranquil mood by "Rest in the Mountains." The third song, "The Artists Festival at Bozen," describes a scene of wildest gaiety and is worked in gorgeous colors. "Visions" is an effective imaginative picture of the gruesome horrors of the battlefield of Marengo. Mr. Petri made this striking by his excellent declamation. The following two songs, in which the youth philosophizes, are drawn in a restive mood and make way for a gradual ascension, through three beautiful numbers, "Intermezzo," for piano alone, "Answer" and "Beside the Boar Fountain at Florence," in which the composer uses an Anderson fairy tale, to "The Apotheosis of Love," in which the music reaches a stupendous climax, repeated and sustained until it is fairly overpowering. "Remembrance," a little piano number, brings the cycle to a close in an exquisite mood of peace.

The details are so finely wrought within its intense character that the artistic effect is powerful. Unstinted praise is due Mr. and Mrs. Petri for their introduction and masterly interpretation of the work. Although in import it is singularly deep, its high value is at once so evident as to make it thoroughly enjoyable at the first hearing.

Mr. Petri first sang "Italy" in Dresden on March 6, with the composer at the piano, and met with such instant success that he has since given it his most minute attention, with the result that his achievement is complete in its power to entrance and inspire all listeners.

On the afternoon of June 27 Mr. and Mrs. Petri will give "Italy" before the New York State Music Teachers' Convention at Buffalo. A recital of miscellaneous songs will be given by Mr. Petri on the morning of the same date.

The couple are now living at their home studio, No. 266 Parker street, and will return to Europe in the early Fall to prepare for Mr. Petri's engagements in opera there.

C. H.

## Berger Sings "Pagliacci"

Rudolf Berger has added "Pagliacci" to his tenor repertoire. He sang "Canio" for the first time on May 30 at the Royal Opera in Berlin, scoring great success in the role. As a baritone Berger had a repertoire of sixty operas, but since he came to America two years ago to be made into a tenor by Oscar Saenger he has to acquire the entire modern opera repertoire for tenor. This year he has added "Walther" in "Die Meistersinger," "Tamino" in "The Magic Flute," "Samson" in "Samson et Dalila" and "Canio" in "Pagliacci."

## Bella Alten Sues Carl Jörn

Bella Alten, soprano of the Metropolitan Opera Company, has brought suit against Carl Jörn, tenor of the same company, to recover \$4,000 as the value of bonds which she says she turned over to a third person at the instance of the tenor. She declares that the tenor promised to return the bonds on demand and that he has not done so. Counsel for the tenor has denied all the plaintiff's allegations. It is said that the difficulty arose because Miss Alten placed confidence in a speculator who had charge of Mr. Jörn's investments. Both artists are said to have been the losers through their dealings with him.

## Praise for Marie White Longman

CHICAGO, June 5.—Marie White Longman, the distinguished contralto, made a pronounced impression at her recent appearance in Milwaukee, singing the "Messiah" in German. The conservative papers in that city were unusually eloquent in her praise. The Milwaukee *Herald* remarked: "She knows how to use her voice most skillfully and sympathetically. Excellently portrayed were the two leading arias, 'He Was Despised' and 'He Shall Feed His Flock.'"

C. E. N.



The first examinations under the new arrangement between the Metropolitan Opera House and the Institute of Musical Art were held on Monday, June 5.

\* \* \*

A concert was given at the Waldorf-Astoria, New York, on June 1 by the Chaminade Choral Club under the direction of Guy C. Smith.

\* \* \*

Inga Hoegsbro, the Scandinavian pianist, and Charlotte Lund, soprano, are booked for three recitals in Quebec, Canada, in the early Fall.

\* \* \*

Bertha Yocom, the Philadelphia pianist, who recently appeared in a recital in New York City, has been offered the directorship of a large school of music in the West.

\* \* \*

Edward Broome's "Hymn of Trust" was one of the numbers recently produced by the Sheffield Choir in Massey Hall, Toronto, Canada. It was very warmly received.

\* \* \*

Martin M. Richardson, tenor, who for the past year has been vocal instructor at the Mercersburg Academy of Mercersburg, Pa., will sail for Florence on June 21 for a year's study with Vannini.

\* \* \*

A recital in the graduation artists' course of the College of Musical Art, Indianapolis, was given recently by Pauline Ripberger, pianist, assisted by Vera R. Mullin, soprano, and Fleetta M. Newton, contralto.

\* \* \*

Pupils of Edward Fajans, violinist, gave a recital on the evening of May 29 at his Brooklyn studio. All of the participants acquitted themselves with credit in works by Bach, Dancla, Saint-Saëns, Bohm and Wagner.

\* \* \*

The graduating recital of the Bell Piano School, Americus, Ga., took place on May 29. Clara Fields and Mary Hawkes were the participants and their program contained works by Liszt, Mozart, Mendelssohn, Chopin, Beethoven and Hummel.

\* \* \*

Edwin Lemare, the well-known English organist, was heard in an impressive recital at Trinity Church, Hagerstown, Md., recently. He played with rare skill an exciting program that ranged through Bach, Mendelssohn, Dvorák and Wagner.

\* \* \*

Three recitals were recently given by the piano pupils of C. Winfield Richmond in Bangor, Me. Programs comprising works of Bach, Beethoven, Guilmant, Schumann, Grieg, Chadwick, Chopin, Mendelssohn and Wagner were given.

\* \* \*

A concert was recently given in the Menasha Library Auditorium, Menasha, Wis., by Elsie Webb, soprano, and Arthur Arneke, pianist. The program contained works by Rachmaninoff, MacDowell, Chopin, Grieg, Liszt, Rubinstein and Dvorák.

\* \* \*

Musical events of importance recently heard at the University of South Dakota, of which E. W. Grubill is dean of the musical college, have been piano recitals by Ella Lokken, Helen Frazee and Elizabeth Huetson. Programs of much interest have been given in each case.

\* \* \*

The eleventh annual invitation piano recital by the pupils of William H. Green took place at his studio, West Chester, Pa., June 3. Sinding, Schumann, Grieg, Liszt, Mendelssohn, Rachmaninoff, Godard and Debussy were the composers represented on the program.

\* \* \*

Pupils of Louis Sobelman, the Philadelphia violin instructor, will give a recital at his studio in Griffith Hall, Philadelphia,

on June 7. The program will include works by Halévy, Borowski, Gounod, Wieniawski, Massenet, Wagner, Haydn, de Bériot and Mendelssohn.

\* \* \*

Recent concerts at the Denison Conservatory of Music, Granville, Ohio, have been the graduating organ recital by Karl Eschmann, on May 23, the graduating piano recital on May 10 by Eva Wright and Rhea Minerva Ingler and the students' semester recital on May 24.

\* \* \*

Evelyn Macdonald, a talented pianist from the West, has recently come to New York City, where she will open a studio and accept a few advanced pupils. Miss Macdonald is an excellent pianist and will be heard in many New York recitals accompanying some of the big artists.

\* \* \*

Florence Hinkle conducted the last pupils' recital of the season at her studio in York, Pa., Thursday evening, June 1. He was assisted by Bertha E. Herring, an electionist of Harrisburg. The class included Margaret Motter, Eleanor Robinson, Edwin Motter, Crystal Owen, Harriet Robinson, Miss Poet and Miss Frey.

\* \* \*

Mildred Dilling, harpist, of Indianapolis, pupil of Louise Schellschmidt, gave her graduation recital there recently, assisted by Hazel Kramer and Marian Wilson, violinists. The program included two numbers for eight harps, "La Cinquantaine," by Gabriel Marie, and "Serenade," by Moszkowski.

\* \* \*

Logansport, Ind., had its May Festival on May 24, when two concerts were given in the Broadway Theater by the school children. The choruses were under the direction of Mrs. E. B. McConnell. Some of the works sung by the chorus were Schubert's "Who Is Sylvia?" Verdi's "Anvil Chorus," "Old Folks at Home" and Haydn's "The Heavens Are Telling."

\* \* \*

At his Cornell University organ recitals of May 12 and 19 Edward Johnston was heard in Dudley Buck's "At Evening," Roger's Sonata in D, Nevin's "Oh! That We Two were Maying," MacFarlane's "Spring Song," Andrew's "Sonata in A Minor," Bach's D Minor Toccata, Lullis' "Minuet," Borowski's First Sonata, Lemare's "Sunset" and Mendelssohn's "Cornelius" March.

\* \* \*

Katherine Seward de Hart, soprano, gave a song recital on May 26 at Smith College, Northampton, Mass. Songs by Purcell, Cadara, Puccini, Peaulin, Gounod, Schumann, Strauss, Cadman and Beach made up her program. She was assisted by George Vieh, pianist, who played a Chopin nocturne and Godard's "Cavalier Fantastique."

\* \* \*

Edwyl Minerva Redding gave a graduating piano recital at the Denison Conservatory of Music, Granville, Ohio, on May 31. Schumann's Novelette, op. 21, No. 1; MacDowell's "Norse" sonata, several Chopin studies and Neupert's "Dwarf Dance," "Bird Song," "Melody" and "Norwegian War Dance" made up the program.

\* \* \*

Carlo Schillaci, who has been studying with Hans T. Seifert, the pianist, during the last year, made his first public appearance at a concert given in Passaic, N. J., for the benefit of the General Hospital. His program included the two Liszt paraphrases on "Ernani" and "Rigoletto." He was several times reached and gave an encore, the Schubert-Liszt serenade.

\* \* \*

The music section of the Fond du Lac, Wis., Women's Club, at its last meeting, decided to confine its studies to Russian and American music next season. Mrs. L. A. Bishop was elected chairman of the section. At this meeting Mrs. C. A. Galoway discussed at length the subject, "Ad-

vantages and Disadvantages of Music Study Abroad."

\* \* \*

Under the direction of Hugo Herzer an interesting musicale was given recently by American artists at the Alexander Young Hotel, Honolulu. Mrs. Hugo Herzer, soprano, and Reynold McGrew, tenor, were the participants. They gave a program which consisted of songs by Verdi, Leoncavallo, Caceres, Meyer-Helmund, Chamade, Woodforde-Finden.

\* \* \*

Louis Arthur Russell announced two important recitals to take place at Carnegie Hall this week. Jessie Marshall, soprano, gave a recital of folksongs Tuesday evening and a recital of modern music for piano solo and ensemble by Louise Schwer, Frances Imgrund, Alma Holm and Ethel Pursel, pianists, and Elsa Goepfertich, soprano, was announced for Friday evening.

\* \* \*

An artistic program presented in Washington, D. C., was that of "Muses and Myths," a combination of music, dancing, and the arts of painting and sculpture. The pianist of the occasion was Bertha Remick, and the program was presented under the direction of Lucia Gale Barber, who has become well known in pantomime art and classic dancing.

\* \* \*

The Russian Symphony Orchestra, with Mmes. Dimitrieff and Joel-Hulse and Messrs. Ormsby and Schwahn as soloists appeared early in May before the Saturday Club, of Sacramento, Cal. The orchestral numbers included Sibelius's "Finlandia," Liadow's "Enchanted Lake," Tschaikowsky's "Pathetic" Symphony, Ippolitow Ivanow's "Caucasian Sketches" and Tschaikowsky's "Marche Slave."

\* \* \*

The Russian Symphony Orchestra, with Mmes. Dimitrieff and Joel-Hulse and Messrs. Ormsby and Schwahn as soloists, appeared at the Tabernacle in Salt Lake City, Utah, on May 23. The program, which was finely rendered, was devoted to Tschaikowsky's "Pathetic" symphony, Liadow's "Enchanted Lake," Tschaikowsky's "1812" and arias from "Pique Dame" and Eugen Onegin.

\* \* \*

The Catholic Choral Club of Milwaukee closed its season with a mixed concert last week. "Romanze," by Charles J. Orth, a Milwaukee composer, was played for the first time in that city by the Pearl Brice trio. "Romanze" was recently played before the German court by Oscar Brueckner's trio and was used by the Theodore Thomas and the Pittsburgh Symphony Orchestras repeatedly last season.

\* \* \*

Mrs. Edward Polk, soprano, and Blanche McKie, pianist, gave a recital under the auspices of the Nevin Club, of Corsicana, Tex., recently. Both did excellent work in a program which comprised Mendelssohn's "Rondo Capriccioso," Moszkowski's "Scherzino," Grieg's "Butterfly," some songs by Nevin, Bemberg and La Forge and an air from Gounod's "Romeo et Juliette."

\* \* \*

Pupils of George Frederick Ogden, piano instructor, gave a recital at the Central Church of Christ, Des Moines, Iowa, on June 6. Those who took part were Elsie Welker, Pauline Ozburn, Mae Coulter, Vera Parrott, Edna Neely, Pearl Wardrip, Dessie Adams and Elsie Holbrook. Their program included works by Rive-King, Saint-Saëns, Mendelssohn, William Mason, Chaminade, MacDowell, Chopin, Dupont and Shett.

\* \* \*

Isabella Beaton, the American pianist-composer, gave a Sinding recital on May 27 at Cleveland. Miss Beaton played twenty-four concerts and recitals this season, performing eighteen different concertos and

more than 175 solo compositions. For next season Miss Beaton has several excellent dates booked. Among them are recitals at Dubuque, Ia., Grinnell, Ia., several dates in Ohio, Indiana and a short tour of the South.

\* \* \*

Pupils of Richard Grant Calthrop and his assistant teacher, of Syracuse, N. Y., gave their annual concert there recently. The program opened with a chorus of about twenty-five students. Mildred Carpenter, pupil of Mrs. Nichols, sang "Knowst thou the Land," Thomas, and Clarence Page, basso, sang "The Song of Hybris the Creton." The singing of Georgiana Drake, Daisy Connell and Mrs. Myres was much praised.

\* \* \*

The sixth annual concert of the Faucher Violin, Piano and Orchestral School, of Providence, was given May 28, under the direction of Henri J. Faucher, assisted by his wife, Marie Bouchard Faucher. The entire orchestra, consisting of 150 members of the school, participated. Henry Fletcher, Mayor of Providence, presented medals and certificates to the pupils. Mr. Faucher played two solos, "Adagio," Viettemps, and Scherzo Fantastique, Bazzini.

\* \* \*

At St. John's Church, Boonton, N. J., an organ recital was recently given by J. Warren Andrews, assisted by Josephine Curran, soprano. Mr. Andrews was heard in Bach's "St. Anne's" fugue, Gounod's "Berceuse," Battiste's "Communion in G," Dubois's "March of the Magi," Andrews's "Reverie," Spinney's "Vesper Bells," Thiele's "Chromatic Phantasy." Miss Curran's numbers included Haydn's "With Verdure Clad," Foote's "I'm Wearin' Awa," Purcell's "Nymphs and Shepherds" and Cowan's "Swallows."

\* \* \*

Louis P. Willemain, former director of the Cathedral Sanctuary Choir, Providence, has been appointed organist and choir-master of St. Peter and St. Paul's Cathedral, that city, to succeed the late Alexander McCabe. Several changes will go into effect when Mr. Willemain begins his work, the most important of which will be the elimination of a choir of mixed voices. Hereafter the sanctuary choir of male voices only will render music. Mr. Willemain is a Providence man, having graduated from Brown University in 1909.

\* \* \*

The Manitowoc, Wis., Choral Union, under the direction of Franklin F. Horstmeier, gave a festival concert at the New Opera House there on May 22. The soloists of the occasion were Luella Chilson-Ohrman, soprano, and David Duggan, tenor. The chorus did some very excellent work in Hatton's "He That Hath," Schubert's "Serenade," Costa's "With Sheathed Swords" and Mendelssohn's "Hymn of Praise." Mme. Ohrman distinguished herself by her beautiful singing of songs by Veracini, Meyer, Anderson and Mendelssohn, while Mr. Duggan gave numbers by MacDowell, Speaks and Wagner.

\* \* \*

Albert S. Kramer, director of the Milwaukee Männerchor and one of the "fest dirigenten" for the thirty-sixth annual sängerfest of the North American Bund in Milwaukee, June 21 to 26, is engaged at present on a tour of the East to rehearse the choruses which will participate in the big event. On May 28 Prof. Kramer rehearsed the Chicago societies and his subsequent itinerary is as follows: Cleveland, May 31; Columbus, O., June 1; Wheeling, W. Va., June 2; Allegheny, Pa., June 3; Pittsburgh, June 4; Buffalo, June 5; Detroit, June 6; Fort Wayne, Ind., June 7, and Madison, Wis., June 11. Herman A. Zeitz, director of the Milwaukee Musikverein, and an associate director of the sängerfest events, will visit the other cities and is now rehearsing the societies in the South and Southwest.

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**ELSA MARSHALL'S SUCCESS****Soprano Wins Favor at Cecilian Club Concert in Cincinnati**

CINCINNATI, O., June 5.—Elsa Marshall, soprano, was a soloist at the recent concert given by the Cecilian Club, in Cincinnati, O. Miss Marshall sang the Liszt "Loreley" and Weil's "Spring Song," the latter with violin obbligato. At another of their recent concerts Miss Marshall was heard in the "Il est doux" aria from Massenet's "Hérodiade," Nevin's "Nightingale's Song" and, for encores, sang Harriet Ware's "Mammy's Song" and Ambrose's "Shoogy Shoo."

Mrs. Lawrence Maxwell, who heard Miss Marshall at one of these concerts, and whose husband is the moving factor in the great Cincinnati May Festivals, immediately engaged her for an appearance at a private musicale at her home, "Maxwellton."

On these various occasions Miss Marshall displayed a pure soprano that was entirely adequate to the demands of her several numbers. Her voice is clear and true to pitch, and her artistry such as to make her interpretations most interesting.

**Sibyl Sammis MacDermid Returns to Chicago from Eastern Tour**

CHICAGO, June 5.—Sibyl Sammis MacDermid is home again after a most pleasant experience in exclusive recitals in the East. She appeared at a musicale given at South Orange, N. J., with Lambert Murphy and David Bispham. In addition to a group of German songs, that were highly approved, Mrs. MacDermid gave MacFadyen's "Love Is the Wind," MacDermid's "Hope" and Rummel's "Ecstasy." On her way home she stopped at Ann Arbor and sang the leading rôle in "Eugen Onegin" with the Ann Arbor Choral Society. She followed this with a recital at Laporte, Ind., giving a complete program of her own with marked success.

C. E. N.

**Church Sends Organist Sprague Abroad for Summer Study**

TOLEDO, O., June 5.—Herbert Foster Sprague, organist of Trinity Episcopal Church and director of the Oratorio Society of 125 voices, will sail on June 12 for a Summer's study in Europe. He is being sent by the church whose music he directs as a reward for his excellent musical work during his past several seasons.

His last concert of the season was a Mendelssohn Festival by the oratorio society, the program including selections from the "Elijah," the "Hymn of Praise" and "St. Paul" and the entire "Athalie," the latter given for the first time in Toledo.

**The Tollefsons in Brooklyn Concert**

Mr. and Mrs. Carl Tollefson, violinist and pianist, appeared on May 25 at the concert given in Association Hall, Brooklyn, by the Norwegian Christian Male Choir, on May 31 at the reception of the Allied Arts Association and on June 1 at the commencement exercises of the Brooklyn Heights Seminary. Their programs have included the sonata for violin and piano by Henry Holden Huss, Ogarew's "Romance," Nachez's "Gypsy Dances," Wieniawski's "Polonaise," Schubert's "The Bee," Hubay's "Czardas." Mme. Schnabel Tollefson's pianistic contributions have included works by Strauss, Grieg, Mosz-

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kowski, Mrs. Beach and MacDowell. Both artists disclosed consummate skill in the rendering of these works and the result has been a series of ovations.

**What Metropolitan Might Learn from Bowery Opera**

[From New York Evening Sun.]

Memories of the "Met" on the chilliest of fashion's Winter Monday nights, with Forty-fifth street "locoed" and "taxied" to the uttermost, have nothing on the hot weather opera of the Bowery these days, in the Bowery's own words. Very little improvement, to be sure, will have to be made in the Metropolitan to bring it up to the Bowery. Fashion will have to arrive on time, and on Saturday nights in place of Mondays, the Broadway audience must be educated to follow every word of Italian librettos as does the Bowery, and the newspaper music columns on the mornings after must warm to the magniloquent fervors of the reports in *Il Progresso Italo-American* e *Cristoforo Colombo*. Even then you can hardly hope to hear in the Metropolitan such ungloved plaudits and shrieks of "Bis" as greeted Cartica's "Di quella pira" last Saturday night. Cartica taken all round is greater than Caruso. Caruso with all his girth never wore more than one champion belt; but Cavaliere Carlo Cartica, singing *Manrico* in "Trovatore," needed two leather belts to hoop him in.

**Caruso Not Worried by Threatened Breach of Promise Suit**

LONDON, May 30.—Enrico Caruso has just given out an interview here with regard to the threatened suit by a Milan shop girl for \$50,000 damages for breach of promise. The tenor says he is not worried and that the Milan papers have been giving him some good free advertising. He admits that he has paid the girl money at different times, amounting to \$2,500 in all, and that he has offered \$200 for the return of the letters he wrote her, which he says, though rather intimate in tone, made no offers of marriage. He says he offered to engage the girl two years ago as housekeeper, but she declined.

**Pianist Garziglia Departs for Europe**

WASHINGTON, D. C., June 5.—Felix Garziglia, French pianist, and his wife, have sailed for Europe, where they will spend the Summer, visiting France, Switzerland and Italy, spending most of the time in and about Nice, Mr. Garziglia's home.

Hilda Koehler, Mabel Roberts, vocalists, and Mildred Rider were the artists who presented the recent program at the Public Library.

Berda S. Wilson recently presented in a piano recital a prodigy in the person of eleven-year-old Jean Ayler. Her selections were given in good style and displayed genuine ability. The little artist was assisted by Mrs. Emily F. Barnes in several vocal selections.

**With Chicago School Twenty-six Years**

CHICAGO, June 3.—Twenty-six years ago to-day Mrs. O. L. Fox signed her first contract with Dr. F. Ziegfeld, representing the Chicago Musical College, of which he was the founder and president. Yesterday she signed a new contract with Dr. Ziegfeld, giving him her services as a vocal teacher, and it is interesting to note that the witness to the contract was Dr. Louis Falk, the only teacher now with the Chicago Musical College who was identified with it when Mrs. Fox entered the faculty.

C. E. N.

**Mme. Valeri to Hold Summer Classes in New York**

Mme. Delia Valeri, who has been announced will teach in Belle Harbor, N. Y., until the middle of August, and at Mohonk Lake, N. Y., beginning the middle of August, will also continue her Summer classes in New York during that time. She will be in her new studios, the Rockingham, No. 1744 Broadway, three days a week in order to accommodate those pupils who wish to continue their study in the city.

**Florence Austin for Ocean Grove Concert**

Florence Austin, the violinist, has been engaged for a concert in the great Ocean Grove Auditorium, on July 20. She will be assisted by another noted artist, of whom the announcement will be made later. This will be the first appearance at the popular Jersey Summer resort for Miss Austin.

Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow will spend the Summer in London again.

The Sheffield Choir's 'round-the-world tour will cost \$250,000.

**CONTRALTO'S SEASON CLOSES****Pearl Benedict-Jones Ends Successful Series of Engagements**

Pearl Benedict-Jones, contralto, has just finished a most strenuous year of concert and oratorio work. In the past Winter she has appeared in many cities, including such places as Bangor and Portland, Me., Mon-



Pearl Benedict-Jones, Contralto

treal, Can., Albany, Providence, Boston, Brooklyn, Jersey City, Gloversville, N. Y., Springfield, Mass., Mt. Pleasant, Mich., and many others. Her work has been most varied, including such operas in concert

form as "Samson et Dalila," oratorios like the "Messiah," "Elijah," and "Arminius," and recitals and symphony orchestra appearances.

As a contralto who is to be thoroughly depended upon to do artistic and reliable work she has won excellent success at every appearance. Much comment has been occasioned by her perfect legato work and her distinct enunciation, and her vocal qualities have brought her many encomiums.

**Great Executant Musicians Rare in Germany**

[From the London Truth.]

The fact really is that, contrary to the popular belief, Germany rarely produces executant musicians of the highest eminence. Take the leading artists in any branch of music at any given time, and it will rarely be found that any appreciable proportion of them hail from the Fatherland. At the present time, for instance, in the matter of conductors, you have Nikisch, a Hungarian; Weingartner, a Bohemian; Richter, a Hungarian; Mahler, a Bohemian. In the case of pianists, Liszt was a Hungarian, Rubinstein was a Russian, Paderewski, Rosenthal and Godowsky are all Poles, and Busoni is an Italian. In the cast of violinists, Ysaye is a Belgian, Kreisler an Austrian, Elman a Pole, Kubelik a Czech. And so one might run on throughout the list. No doubt there are plenty of good German performers under this head and that. But they rarely attain the very highest distinction.

**Olshansky Wins Favor in Paris**

Bernardo Olshansky, the Russian baritone, a pupil of Giacomo Ginsburg, the New York baritone, sang at a musicale in Paris recently, being introduced to Prince Alexis Alexandrowitz, the cousin of the Russian Czar. After he had finished singing the Prince shook hands with him and congratulated him on the fine quality of his voice and the masterly interpretation of the works he sang, as did also a number of the other guests.

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